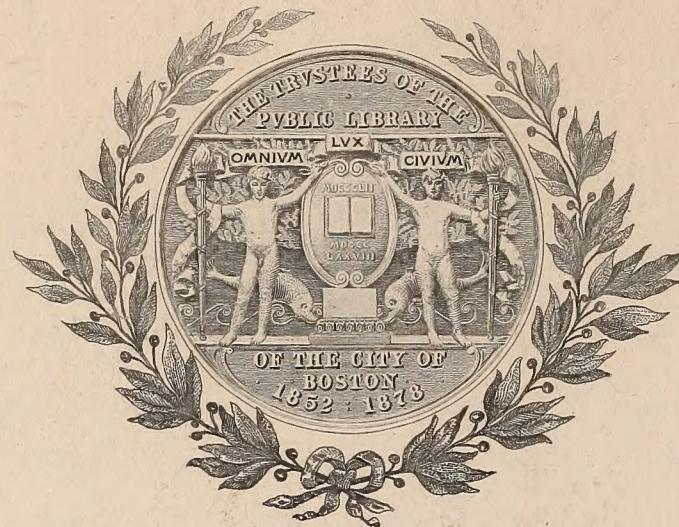
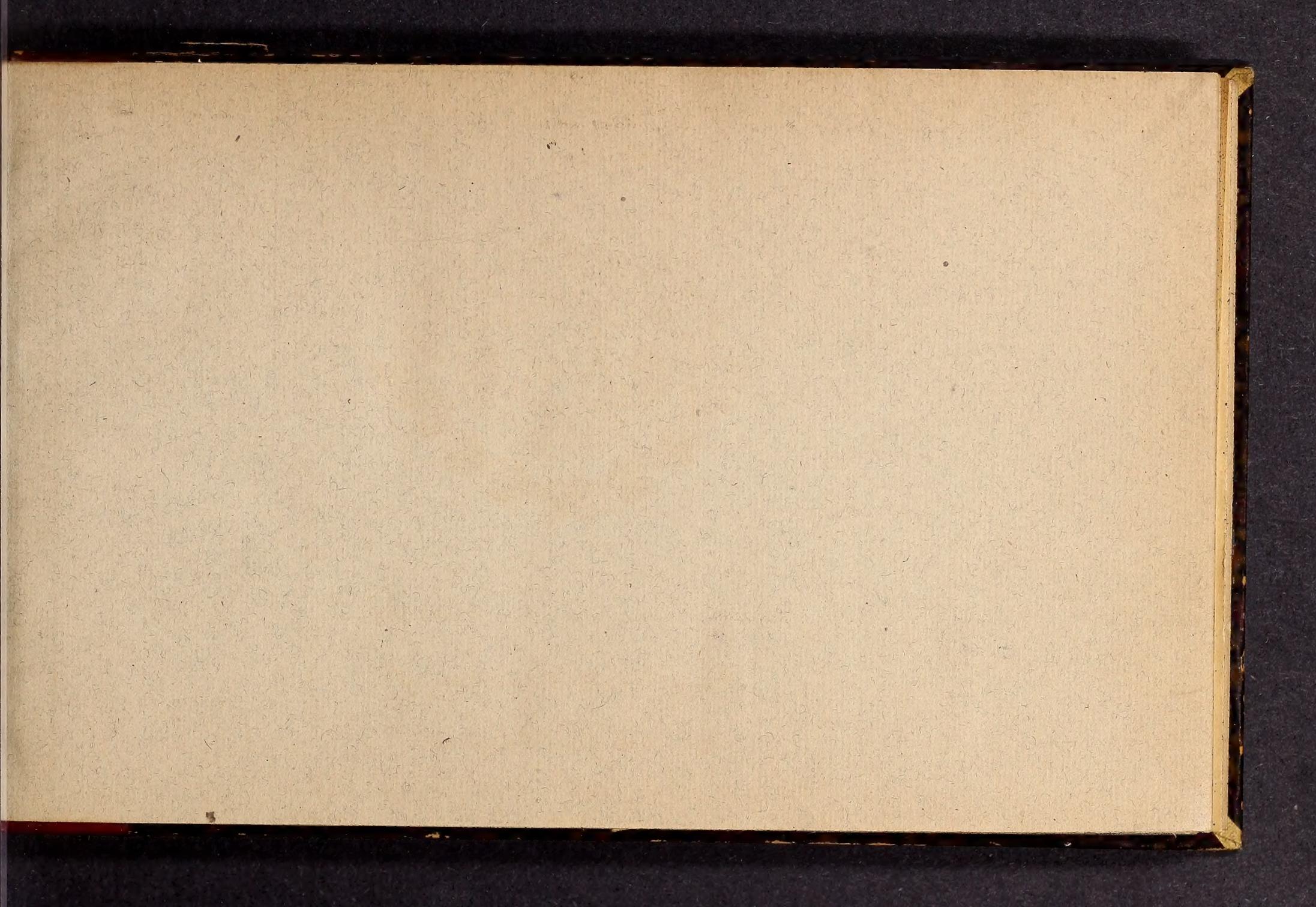
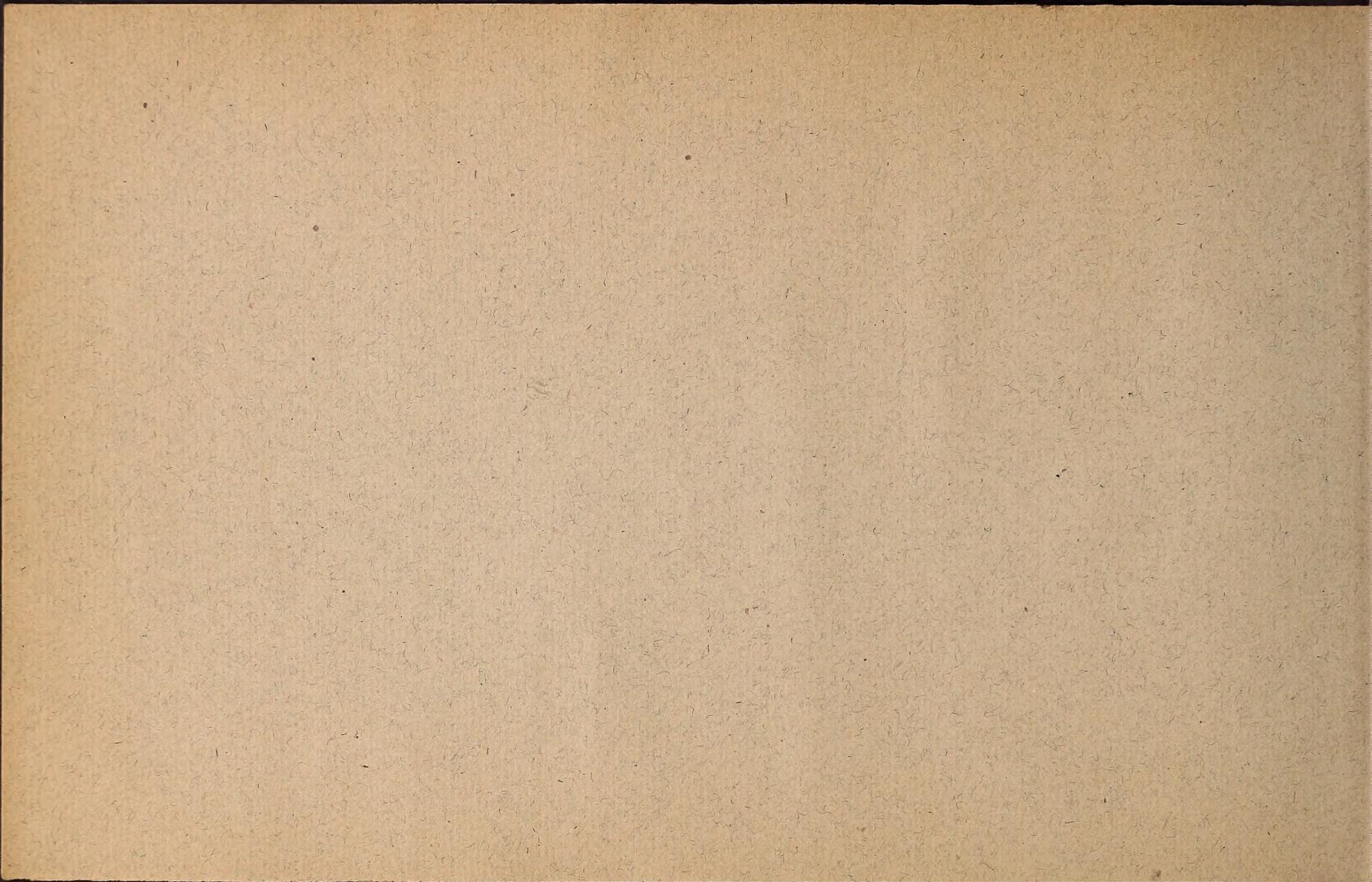


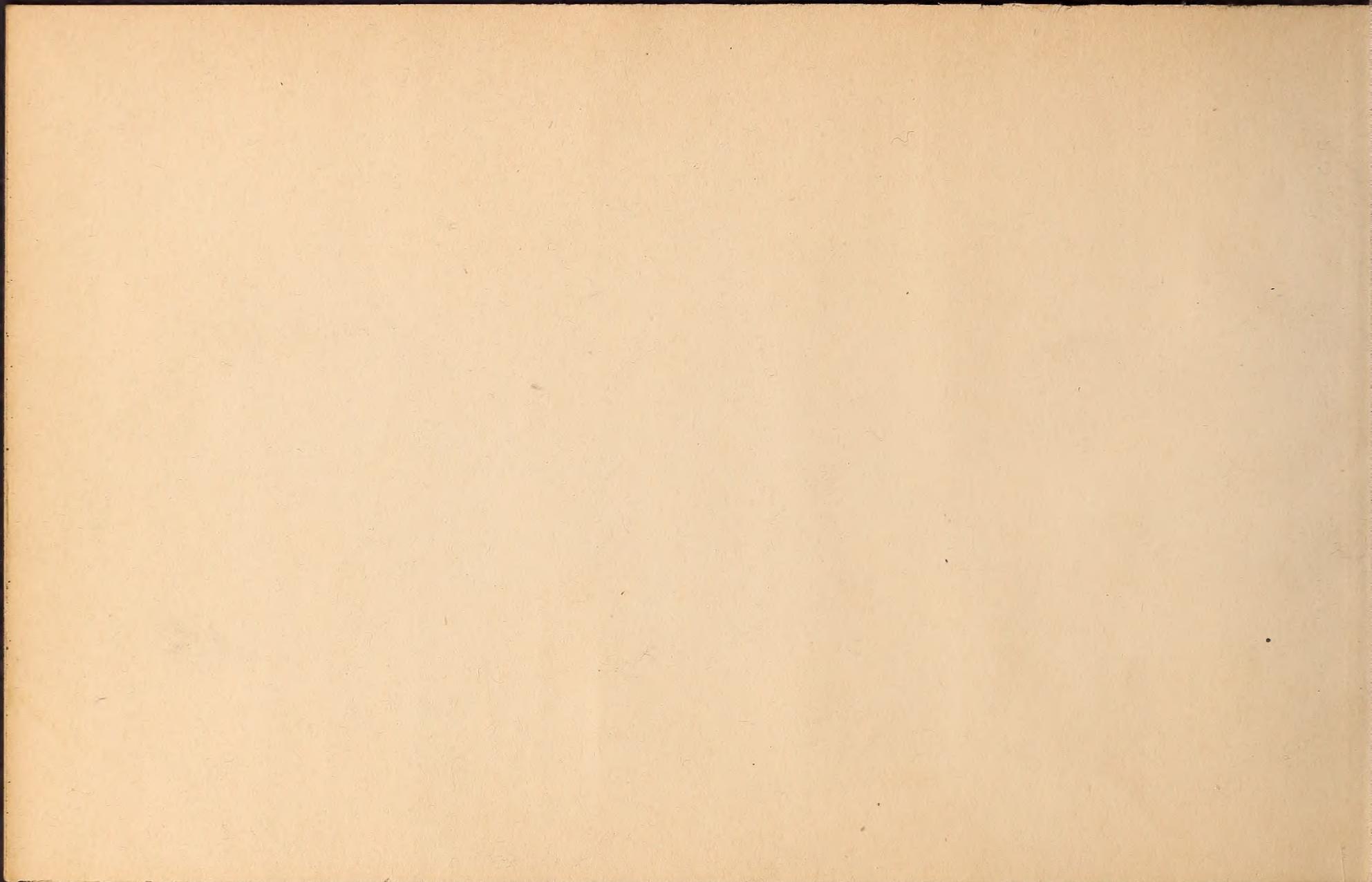
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THE MIDDLESEX HARMONY:

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School.

Feb. 16. 1803.

M.

P R E F A C E.

ALTHOUGH the first Edition of the MIDDLESEX HARMONY was not intended for a school-book, being published without the Rules, and consisting chiefly of Music not calculated for that purpose ; yet the kind reception it has met with, has induced the Author to enlarge the Work. He has now published a concise Introduction, together with a great variety of Psalm and Hymn Tunes, suited to the various metres now in general use. He has not consulted his own inclination entirely in introducing fusing music into pieces intended for public worship : But as it has been the general practice, wherever he has given in to it, he has endeavoured to preserve the sense of the lines entire, so as not to "make a jargon of words."

At the request of a number of gentlemen of that Fraternity, he has published, at the end of this Work, the MASON SONG, which was composed by their particular desire, and for their use.

He most respectfully thanks the patrons of his former Work, and solicits their favours for the present.

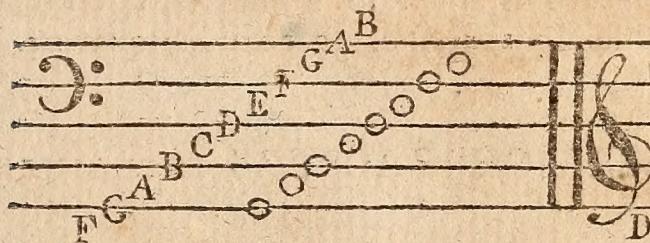
WATERTOWN, Jan. 25, 1803.

INTRODUCTION TO THE ART OF SINGING.

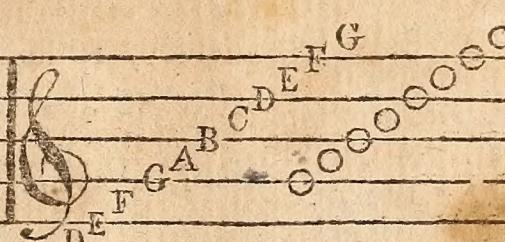
NATURE hath furnished us with seven different degrees of sound, which are the foundation of "the pleasing and endless variety of the musical art." These sounds are represented on lines and spaces by the seven first letters of the alphabet, in the following order, and are called

THE GAMUT, OR SCALE OF MUSIC.

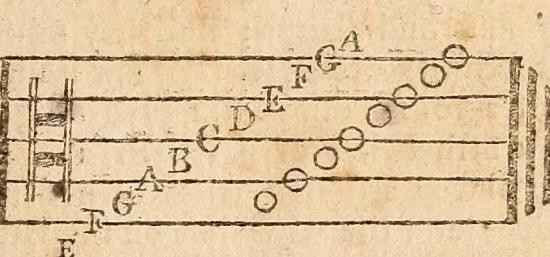
Bass.



Tenor or Treble.



Counter.



An eighth, or octave, contains five whole and two half notes; the half or semitones are between B and C, and between E and F, when mi is in B its natural place. If it be removed by flats or sharps, the half tones will be between mi and faw and between law and faw.

OF CLIFFS.

A Cliff is the first character placed on the stave. The Bass cliff is placed on F; the Tenor or Treble cliff is placed on G; and the Counter cliff on C; and each marked as in the scale above.

RULES TO FIND THE MI.

The natural place for mi is in

But if B be flat, mi is in

If B and E be flat, mi is in

If B, E, and A be flat, mi is in

If B, E, A, and D be flat, mi is in

If F be sharp, mi is in

If F and C be sharp, mi is in

If F, C, and G be sharp, mi is in

If F, C, G, and D be sharp, mi is in

The mi may be removed to any or all the seven letters, both by flats and sharps; but they must be brought on in the following order, viz. A flat must be placed a fifth below or a fourth above the preceding one, and the mi will be a fifth below or a fourth above that. A sharp must be placed a fourth below or a fifth above the one last added, and the mi will be on the last letter sharped.

NOTE.—The names of the notes representing sounds are four, viz. *mi, faw, sol, law*; of which *mi* is the principal. When *mi* is found, the notes regularly ascending are *faw, sol, law, faw, sol, law*; and descending

law, sol, faw, law, sol, faw, and then comes the *mi*.—Observe, that *mi* should be pronounced *me*.

B

E

A

D

G

F

C

G

D

MUSICAL NOTES, WITH THEIR RESTS.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.



The semibreve rest fills a bar in all moods of time, and is therefore called a bar rest.

One semibreve is equal to 2 minims, 4 crotchets, 8 quavers, 16 semiquavers, or 32 demisemiquavers.

MUSICAL CHARACTERS EXPLAINED.

Stave, The five lines on which music is written.

Ledger Is added when notes ascend or descend beyond the compass of the stave.

Brace, || Shows what number of parts move together.

A Flat, ♭ Set before a note, sinks it half a tone.

A Sharp, ♯ Set before a note, raises it half a tone.

Flats and sharps placed at the beginning of the stave, serve to regulate the mi, and have influence through the tune, unless contradicted by a natural.

A Natural, ♮ Restores to its primitive sound any note made flat or sharp at the beginning of the stave.

Slur, or Tie,  Shows what notes are sung to one syllable. Quavers, &c. tied at the bottom, need not be slurred.

Point,  At the right hand of a note, adds to it half its length; thus, a pointed minim is equal to 3 crotchets, &c.

Figure  This character is directly the reverse of the last, and diminishes 3 notes to the time of 2.

Repeat, :S: or  Shows that the music must be sung again from that note to a double bar or close.

Figures, 1 2 Show that the notes under figure 1 should be sung the first time, and those under figure 2 the second, and if slurred, both should be sung the last time.

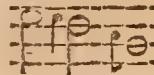
Double Bar,  Shows the end of a strain, and generally when to repeat.

Single Bar,  Divides the time according to the measure note.

Choosing Notes,  When notes stand directly over each other they are called choosing notes, and may either of them be sung, but not both by the same voice.

Marks of Distinction,  Placed over or under any notes, show that they, or rather the words, should be sung very distinctly.

A Hold,  Placed over or under a note, gives the performer liberty to prolong the sound beyond its usual length.

Appoggiatura.  The bars being full without them, whatever time is allowed these small notes must be taken from the note immediately succeeding. Their use is "to lead the voice easily and gracefully into the sound of the succeding note."

Close,  Shows the end of a piece of music.

Syncopation, or driving notes, are such as are placed out of their natural order in the bars, or are driven through them; thus,



OF TIME.

There are three kinds of time used in music, viz. Common, Triple, and Compound.

COMMON TIME.

There are four moods of Common Time, which are thus marked; viz.

First  Contains the amount of one semibreve in Mood,  each bar, has four beats, and is performed in the time of four seconds; the accents fall on the first and third parts of the bar.

Second  Has the same notes in a bar, and is beat Mood,  and accented like the first, only one quarter faster.

Third  or  Has the same number of notes as the preceding moods, has two beats in a bar, and is performed in the time of two seconds.

Fourth  Has the amount of one minim in a bar, and Mood,  is performed one quarter faster than the last. The accents in the last mentioned moods, fall principally on the first part of the bar.

TRIPLE TIME.

First $\frac{3}{2}$ Contains the amount of 3 minims in a bar, Mood, $\frac{2}{2}$ has 3 beats, and is performed in the time of 3 seconds. The accent falls on the first part of the bar.

Second $\frac{3}{4}$ Has the amount of 3 crotchets in each bar, Mood, $\frac{4}{4}$ and is beat and accented like the last, only one quarter faster.

Third $\frac{3}{8}$ Has the amount of 3 quavers in a bar, and Mood, $\frac{8}{8}$ is beat and accented like the others, only about one quarter faster.

COMPOUND TIME.

Although there are many moods of this sort of time, yet two only are in general use, viz.

First $\frac{6}{4}$ Has the amount of 6 crotchets in each bar, Mood, $\frac{4}{4}$ has two beats to a bar, and is performed in about the time of two seconds. The accents fall on the first and fourth parts of the bar.

Second $\frac{6}{8}$ Has the amount of 6 quavers in each bar, Mood, $\frac{8}{8}$ and is beat and accented like the other, only about one quarter faster.

OF KEYS.

There are but two Keys, the sharp key and the flat key. If the last note in the Bass be next above mi, the key is sharp; if next below, it is a flat key.

The pitch of the parts should be taken from the key note.

EXPLANATION OF MUSICAL TERMS.

Andante,	<i>Moderate and Distinct.</i>
Affetuoso,	<i>Tender and Affectionate.</i>
Crescendo, or Cres.	<i>Increase the sound.</i>
Diminuendo, or Dim.	<i>Diminish the sound.</i>
Forte, or For.	<i>Loud and full.</i>
Moderato, or Mod.	<i>Slower than the time.</i>
Piano, or Pia.	<i>Soft.</i>
Vivace,	<i>Lively.</i>
Vigoroso,	<i>With life and spirit.</i>

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E R R A T A.

- Page 11, Last note but two in the Tenor should be a *quaver*.
 26, Milton is *Long Metre*.
 27, The last notes in the second bar of Tenor and Bass in the second brace should be *quavers*.
 34, The first note in the Treble should stand on B.
 35, In the third bar in the Treble, for a *quaver* on A, insert a *crotchet*.

- Page 39, First brace, last note in the Bass should stand on G, upper space.
 59, Second brace, and third bar in the Bass, the second note should be a *quaver*.
 78, Second brace, the second note in the Bass should be a *quaver*.
 89, Second brace, fourth bar, the notes in the Counter should stand one note higher.



T H E

Middlesex Harmony.

Delaware.

Dr. Watts's Lyric Poems.

Moderato.

Musical notation for the first system of 'Delaware'. The key signature has two sharps (F# G#). The time signature starts with 2/4 and changes to 4/4. The music consists of two staves of eight measures each, with various note heads and stems.

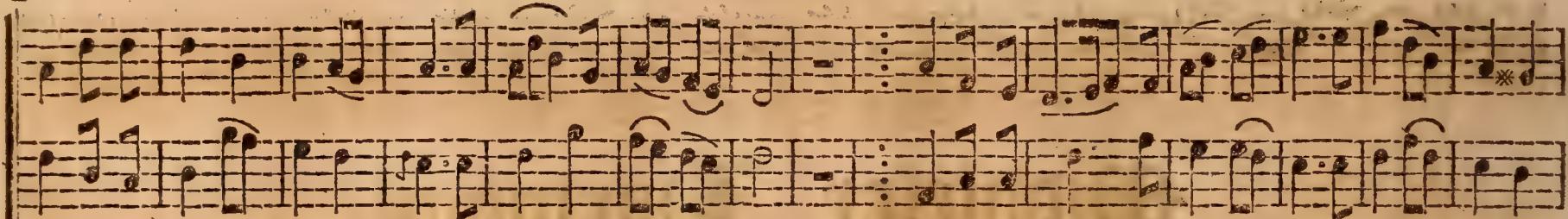
Musical notation for the second system of 'Delaware'. The key signature has two sharps (F# G#). The time signature starts with 2/4 and changes to 4/4. The music consists of two staves of eight measures each, with various note heads and stems.

In awful state the conq'ring God Ascends his shining throne, While tuneful angels sound abroad The vict'ries he has won.

Musical notation for the third system of 'Delaware'. The key signature has two sharps (F# G#). The time signature starts with 2/4 and changes to 4/4. The music consists of two staves of eight measures each, with various note heads and stems.

Continued.

4



While tuneful angels sound abroad, The vi&tries he has won. Now let me rise and join their song, And be an angel



Mod.

Pia.

Forte.



too. My heart, my hand, my ear, my tongue, Here's joyful work for you. Here's joyful work for you.



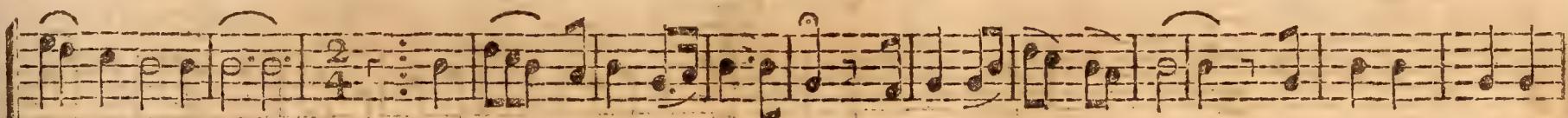
Dissolution. C. M.

Words by Dr. Watt.

5



Stoop down my tho'sts that us'd to rise, Converse a while with death, Think how a gasping mortal lies, And pants away his breath. And



pants away his breath. His quiv'ring lips hang feebly down, His pulse are faint and few; Then speechless with a



Continued.

Forte.

Pia.

doleful groan, He bids this world a - dieu. He bids this world a - dieu.

Omicron.

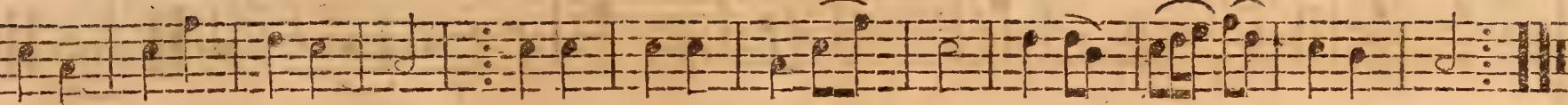
Let us love and sing and wonder, Let us praise our Saviour's name ; He has quell'd the law's loud thunder,

Continued.

7

Pia.

Forte.



He has quench'd Mount Sinai's flame, He has wash'd us with his blood, Soon he'll bring us home to God.



Babel.



Sitting by the streams that glide, Down by Babel's tow'ring wall, With our tears we swell'd the tide, When our mournful tho'ts recall, Thee O



Continued.

Zion and thy fall.
When our mournful tho'ts recall, Thee O Zion and thy fall.

Christmas.

Words by Mr. George Richards.

Shout, shout for joy, rejoice O earth, Hail, hail this glorious morn,
Rejoice, rejoice in thy Jesus' birth, To

Continued.

9



day are nations born. From Zion's hill to worlds above, Re-echo'd back the strain, And golden harps attun'd to



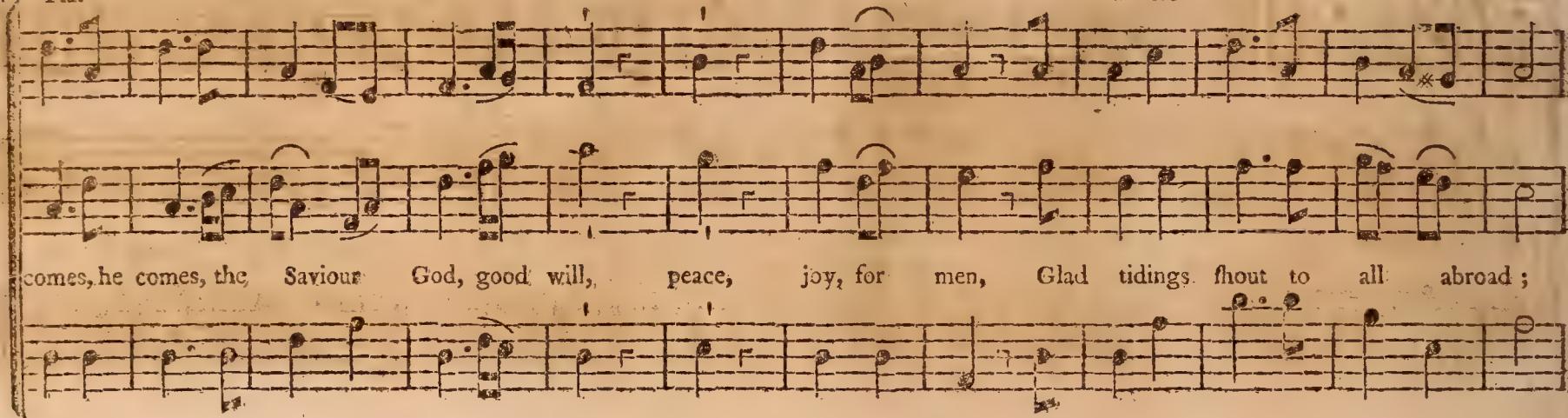
love, Thus swept Ephratah's plain, And golden harps attun'd to love, Thus swept Ephratah's plain ; He

B

Continued.

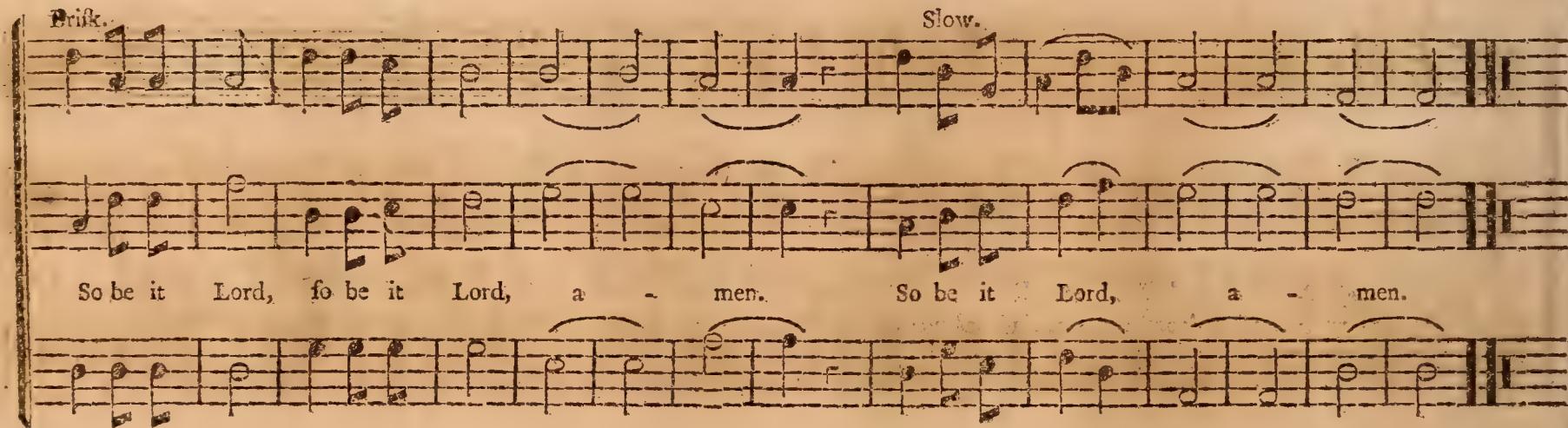
Pia.

Forte.



Brisk.

Slow.



Stow.

11



The birds without barn or store house are fed, From them let us learn to trust for our bread ; His saints what is fitting shall



ne'er be deny'd, So long as 'tis written the Lord will provide. So long as 'tis written the Lord will provide.



Hamburg.

Dr. Watts's Lyric Poems.

Rise, faith the Prince of mercy, rise, With joy and pity in his eyes, Rise and behold my wounded veins, Here flows the

blood that wash'd thy stains, Here flows the blood that wash'd thy stains. See my great Father reconcil'd, He said, and lo, the Father smil'd.

Continued.

13

The joyful cherubs clapp'd their wings, And sounded grace, and sounded grace, and sounded grace on all their strings.

And sounded grace, and sounded grace on all their strings.

Resignation. C. M.

Behold the Saviour of mankind, Nail'd to the shameful tree, How vast the love that him inclin'd, To bleed and die for thee. 'Tis



Continued.



done, 'tis done, the precious ransom's paid, Receive my soul he cries, See where he bows his sacred



head, He bows his head, He bows his head, He bows his head and dies.

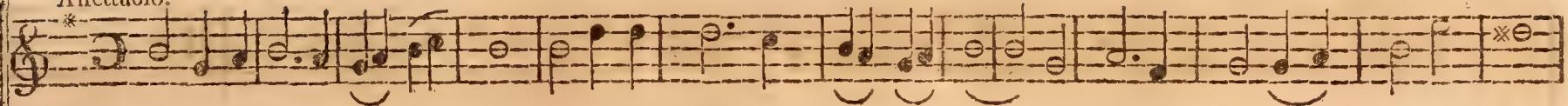


Intercession.

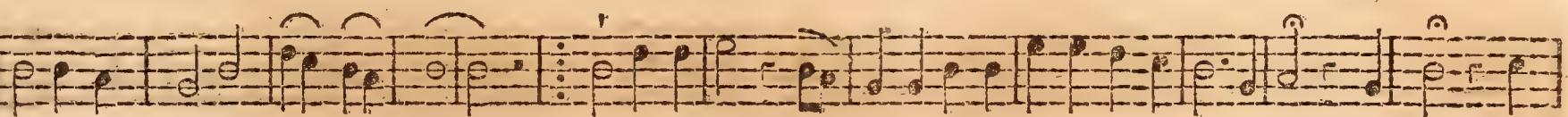
Dr. Watt's Lyric Poems.

15

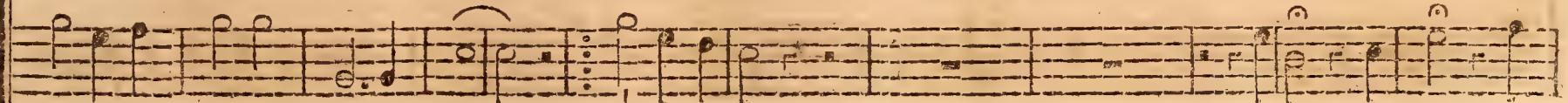
Affettuoso.



Pardon and grace and boundless love, Streaming along a Saviour's blood; And life and joys and crowns above,



Dear purchas'd by a bleeding Gcd. Hark, how he prays, the charming sound, Dwells on his dying lips, Forgive, forgive, for-



Continued.

give, And ev'ry groan and gaping wound, Cries Father, Father, let the rebels live.

Horeb.

ANDANTE.

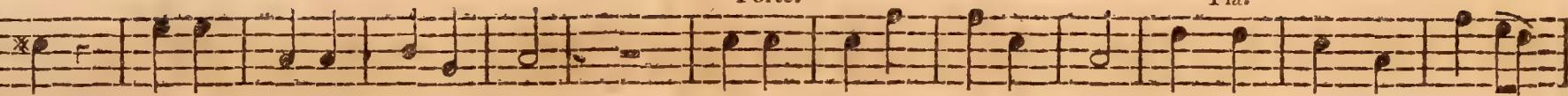
Hearts of stone relent, relent, Break, by Jesus' cross subdu'd; See his body mangled,

Continued.

17

Forte.

Pia.



rent, cover'd with a gore of blood.

Sinful soul what hast thou done, Murder'd God's eternal



Forte

Mez. Pia.



Son. Sinful soul what hast thou done, Murder'd God's e - ter - nal Son.



C

Anthem. Psalm 90.

Moderato.



Lord, thou hast been our dwelling place, Lord thou hast been our dwelling place in all generations. Before the mountains were brought forth, or



ever thou hadst formed the earth and the world; even from everlasting to everlasting thou art God; thou



Continued.

19

art God, even from ever-lasting to ever-lasting thou art God.

Thou turnest man to destruction, and say'st return ye children of men, and say'st return ye children of

Continued.

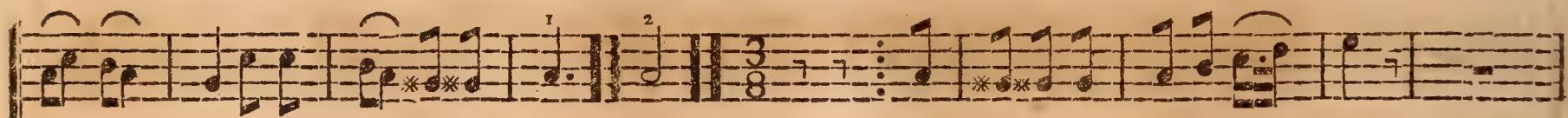
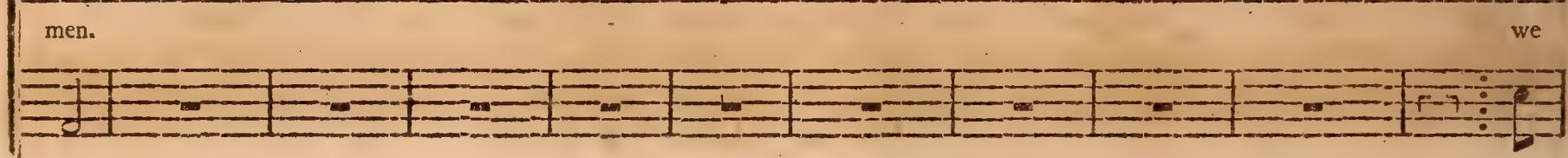


For all our days are passed away ; in thy wrath we spend our years as a tale that is told.



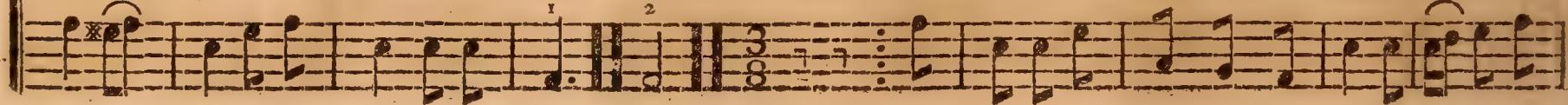
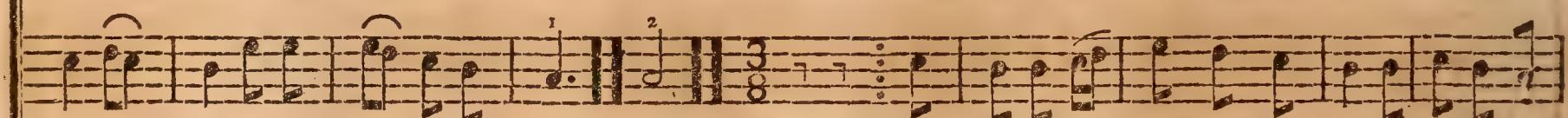
men.

we



spend our years as a tale that is told.

So teach us to number our days, to number our



Continued.

21

to number our days,

days, that we may apply our hearts unto wisdom, that we may apply, that we may ap-

that we may apply, apply,

ply our hearts unto wisdom. that we may ap - ply our hearts unto wisdom.

Ashford.

Pia.

Forte.

Jesus is become at length, My salvation and my strength, And his praises shall prolong, While I

live, While I live, While I live, my pleasant song. Praise ye then his glorious name, Publish

Continued.

23



his ex - alted fame, Still his worth your praise exceeds, Excellent are all his deeds. Raise a-



gain the joyful found, Let the nations roll it round, Zion shout, Zion



Continued.

A handwritten musical score for two voices and piano. The score consists of four systems of music. The top system has two staves, the second and third systems have one staff each, and the bottom system has two staves. The music is written in common time. The vocal parts are in soprano and basso continuo. The piano part is in the basso continuo staff of the bottom system. The lyrics are in English, referring to God and the Saviour. The score is labeled "Continued." at the top right and page number "24" at the top left.

shout, . . . Zion shout, for this is he, . . . God the Saviour dwells in thee. for this is

he, Ged the Saviour dwells in thee. God the Saviour dwells in thee.

Flanders. C. M.

25

Since I have plac'd my trust in God, A refuge always nigh,

Why should I like a

tim'rous bird, To distant mountains fly. To distant mountains fly.

D

Milton. C. M.

Slow.

Brisk.

My flesh shall slumber in the ground, 'Till the last trumpet's joyful sound; Then burst the chains with sweet surprize,

ANDANTE:

And in my Saviour's image rise. And in my Saviour's image rise. O glorious hour, O blest abode,

Continued.

27

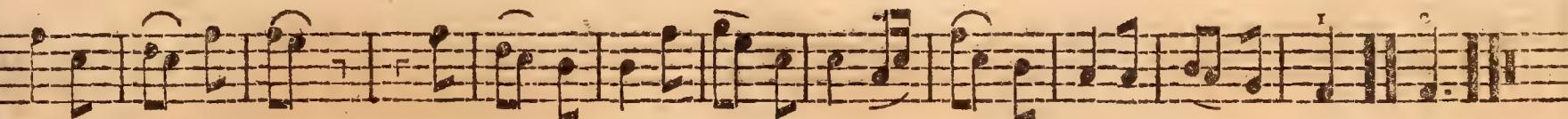
Pia.

Pia.

Forte.



I shall be near, I shall be near, I shall be near and like my God, When flesh and sin no more control, The sacred

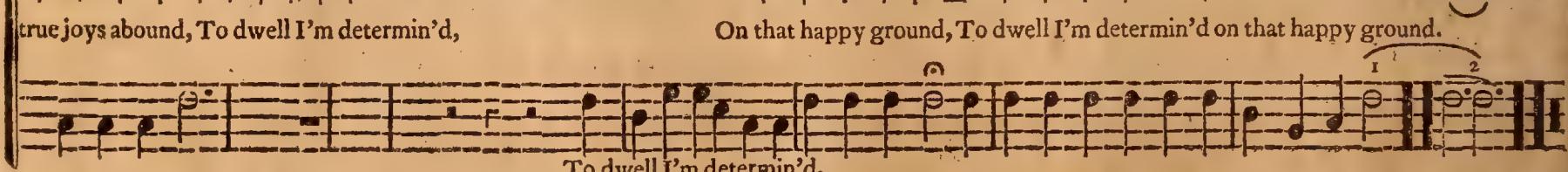
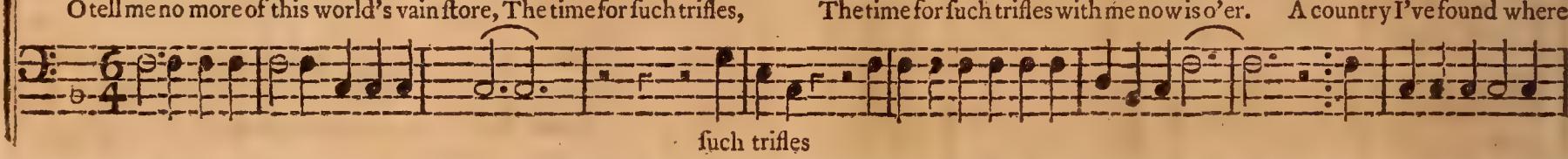


pleasures of the soul. When flesh and sin no more control, The sacred pleasures of the soul.



Needham.

Slow.

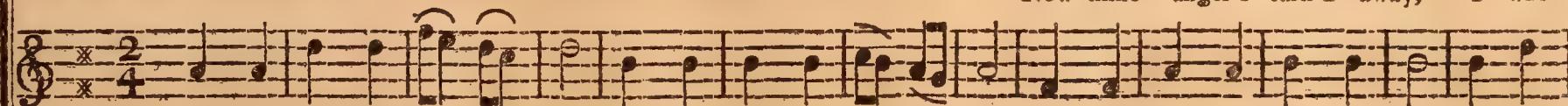


Caledonia.

29



Now thine anger's turn'd away, I will



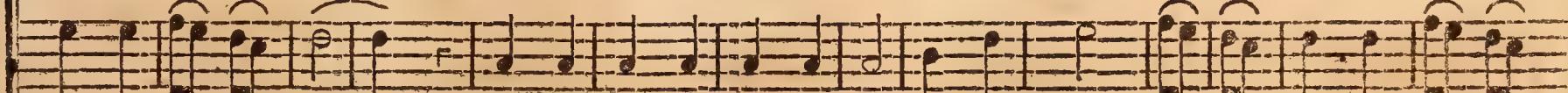
I will praise thee ev'ry day, I will praise thee ev'ry day,



I will praise thee ev'ry



praise thee ev'ry day, ev'ry day, I will praise thee ev'ry



Now thine anger's turn'd away,



day, I will praise thee ev'ry da ..

Continued.

day,

Comfortable thoughts arise, From the bleeding sacrifice, Ev'ry day

y.

ev'ry day, ev'ry day. Now thine anger's

I will praise thee I will praise thee I will praise thee

Continued.

31

turn'd a - - way,

ev'ry day. I will praise thee ev - 'ry

day.

Pomfret. L. M.

Let everlasting glories crown, Thy head my Saviour and my Lord, Thy hands have brought salvation down, And writ the blessings in thy word.

Palmyra.

Moderato.

Musical score for "Palmyra" (page 32). The score consists of three staves. The top staff is in common time (indicated by a '2' over a '4') and has a treble clef. The middle staff is also in common time (indicated by a '2' over a '4') and has a bass clef. The bottom staff is in common time (indicated by a '2' over a '4') and has an alto clef. The music includes various note values such as eighth and sixteenth notes, and rests. The vocal line begins with the lyrics: "When I survey the wond'rous cross, On which the Prince of glory dy'd, My richest

Continuation of the musical score for "Palmyra" (page 32). The score continues from the previous system, maintaining the three-staff format and common time signature. The vocal line continues with the lyrics: "gain I count but losf, And pour contempt on all my pride. Forbid it Lord that I should". The music concludes with a final cadence on the fourth staff.

Continued.

83

A handwritten musical score consisting of two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves are in common time. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them. The score is divided into measures by vertical bar lines.

boast, Save in the death of Christ my God, All the vain things that charm me most, I sac - ri - fice them to his blood. I

ANDANTE.

A handwritten musical score consisting of two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves are in common time. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them. The score is divided into measures by vertical bar lines.

sac - ri - fice them to his blood.

See from his head, his hands, his feet,

E

Continued.

A handwritten musical score consisting of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music consists of eighth and sixteenth note patterns. Below the top staff, the lyrics are written in a cursive hand:

Sorrow and love flow mingled down: Did e'er such love and sorrow meet, Or thorns compose so

The bottom staff continues the musical line. Below it, the lyrics continue:

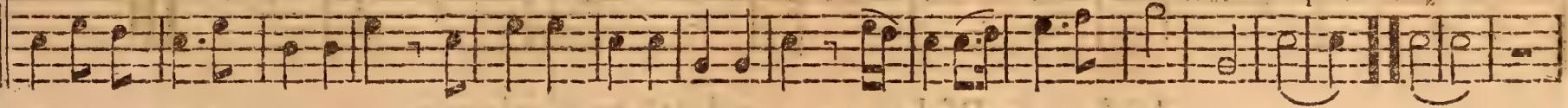
rich a crown. His dying crimson like a robe, Spreads o'er his body on the tree:

Continued.

35



Then I am dead to all the globe, And all the globe is dead to me. And all the globe is dead to me.



Were the whole realm of nature mine, That were a present far too small; Love so a-



Continued.

Musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in common time (indicated by 'C'). The piano part is in common time (indicated by 'C') and includes a basso continuo line. The lyrics are:

mazing, so divine, Demand my foul, my life, my all.

Anthem. Psalm 95, and other Scriptures.

Anthem. Psalm 95, and other Scriptures.

The musical score consists of three staves. The top staff is for Treble (G-clef), the middle staff is for Alto (C-clef), and the bottom staff is for Bass (F-clef). The piano part is in common time (indicated by 'C') and includes a basso continuo line. The lyrics are:

O come let us sing, let us sing unto the Lord,
O come let us sing, let us sing unto the Lord, let us make a joyful noise,
O come let us sing, O come let us sing, let us sing unto the Lord,

Continued.

37

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is written on five staves. The vocal parts are in common time, and the piano part is in 2/4 time. The vocal parts consist of three staves, each with a different clef: Soprano (F), Alto (C), and Tenor/Bass (C). The piano part is on the top staff. The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like forte (F) and piano (P). The lyrics are integrated into the music, appearing below the vocal staves. The lyrics include:

let us come before his presence with thanksgiving,
let us make a joyful noise,
let us come before his presence with thanksgiving,
let us come before his presence with thanksgiving,
let us come before his presence with thanksgiving,
giving, and enter his courts with praise, and enter his courts with praise.
O come let us worship and bow
giving,

Continued.

A handwritten musical score for two voices and piano. The score consists of four systems of music. The top system starts with a treble clef, common time, and a key signature of one sharp. The lyrics are: "for he is our / down, let us kneel before the Lord our Maker, let us kneel before the Lord our Maker," followed by a repeat sign. The second system starts with a bass clef, common time, and a key signature of one sharp. The lyrics are: "God and we are the people of his pasture," followed by a repeat sign. The third system starts with a treble clef, common time, and a key signature of one sharp. The lyrics are: "for he is our God and we are the people of his." The fourth system continues from the third, starting with a bass clef, common time, and a key signature of one sharp. The lyrics are: "for he is our God and we are the people of his."

Continued.

39

pasture. Let us come before his presence with thanksgiving, and enter his courts with praise, and

Slow.

enter his courts with praise. Exalt the Lord our God, and worship at his holy hill,

Continued.

40

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of four systems of music. The first two systems feature lyrics: "For the Lord our God is holy." The third system begins with "Hal - le - lujah," followed by "amen," and then repeats the "Hal - le - lujah" phrase. The fourth system concludes with "Hal - le - lujah," followed by "amen." The music is written on five-line staves with various note heads and rests. The piano part is indicated by a treble clef and a bass clef, with specific notes and rests provided for each hand. Measure numbers 1 and 2 are marked above the staves in some sections.

For the Lord our God is holy.
For the Lord our God is holy.

Hal - le - lujah, amen, Hal - le - lujah, amen,

Hal - le - lujah, Hal - le - lujah, Hal - le - lujah,
Hal - le - lujah, amen

Continued.

41

Hallelujah, Hallelujah, amen, amen, Hallelujah, Hallelujah,
men, amen, Halle - lujah, amen, amen.
Hal - le - lujah,
Hallelujah, Hal - lelujah, amen,

Anthem. Isaiah, 40th Chap.

Comfort ye my people, comfort ye my people,
comfort ye my people,
comfort ye my people, comfort ye my people,
comfort ye my people, comfort ye my people,
comfort ye my people, comfort ye my people,
comfort ye my people, comfort ye my people,

F

Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is arranged in four systems, each consisting of two staves. The top staff is for the piano/piano/violin, and the bottom two staves are for the three voices. The vocal parts are in common time. The lyrics are written below the notes. The score is continued from page 41.

people faith your God. Speak comfortably unto Je - rusalem;

people faith your God. Speak comfortably unto Je - rusalem, Speak,

people faith your God. Speak comfortably unto Je - rusalem, Speak,

and cry unto her that her warfare is accomplish'd, her

and cry unto her that her warfare is

comfortably unto Je - rusalem and cry unto her that her warfare is ac - complish'd that her sins

Speak comfortably unto Je -

Continued.

-43

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is written on five-line staves. The vocal parts are in common time, and the piano part is in 2/4 time. The vocal parts consist of three staves: Soprano (top), Alto (middle), and Tenor/Bass (bottom). The piano part is on the bottom staff, indicated by a treble clef and a bass clef. The lyrics are written below the staves. The score includes several measures of music, with some sections repeated. The handwriting is in black ink on aged paper.

fins are pardon'd, her fins are pardon'd, her fins are pardon'd, her welfare is accomplish'd, that her
accomplish'd,
pardon'd, and cry unto her, and cry unto her that her warfare is accomplish'd, that her
rusalem.
fins are pardon'd, her fins are pardon'd. 1 2 For she hath re-
her fins are pardon'd.
fins are pardon'd, her fins are pardon'd. 1 2

Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is written on five-line staves. The vocal parts are in common time, while the piano part is in 2/4 time. The vocal parts consist of three staves: Soprano (top), Alto (middle), and Tenor/Bass (bottom). The piano part is on the bottom staff, indicated by a treble clef and a bass clef. The vocal parts sing in unison. The lyrics are as follows:

ceived of the Lord's hand double for all her sins,
For she hath re - ceived of the Lord's hand
double for all her sins, For she hath received of the Lord's hand double for all her sins.

Continued.

45

The voice of him that crieth in the wilderness prepare ye the way of the Lord, make straight

in the desert a highway for our God.

make straight in the desert a

Continued:

Pia.

Cres.

Musical score for piano and organ, page 46, section continued. The score consists of two staves. The top staff is for the piano (Pia.) and the bottom staff is for the organ (Cres.). The music is in common time. The piano part features eighth-note patterns, while the organ part has sustained notes and chords. The lyrics are written below the staves.

highway for our God, ev'ry valley shall be exalted, and ev'ry mountain and

Forte.

Continuation of the musical score for piano and organ, page 46. The score consists of two staves. The top staff is for the piano (Pia.) and the bottom staff is for the organ (Cres.). The music is in common time. The piano part features eighth-note patterns, while the organ part has sustained notes and chords. The lyrics are written below the staves.

hill made low, ev'ry valley shall be ex - alt - ed, and ev'ry mountain and

Continued.

47

Slow.

A handwritten musical score for organ or harpsichord. The music is written on five staves, each consisting of five horizontal lines. The notes are represented by small circles. The tempo is marked "Slow." above the first staff. The lyrics below the music read: "hill made low. And the glory of the Lord, and the glory of the Lord shall be revealed, and the glory of the". The music features various note patterns, including eighth and sixteenth notes, and rests.

Brisk.

A handwritten musical score for organ or harpsichord, continuing from the previous page. The music is written on five staves, each consisting of five horizontal lines. The notes are represented by small circles. The tempo is marked "Brisk." above the first staff. The lyrics below the music read: "Lord shall be revealed, and all flesh shall see it, shall see it together, and all flesh shall see it together." The music features various note patterns, including eighth and sixteenth notes, and rests. The page number "47" is located in the top right corner of the page.

Continued.

Halle - lujah amen, Halle - lujah a - men.
Hallelujah amen,
a - men Halle - lujah, Hallelujah, a - men.
a - men.

Watertown. C. M.

Jesus my shepherd and my friend, My prophet, priest and king, My Lord, my life, my way, my end, Accept the

Continued.

49

Handwritten musical score for three staves in common time. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The music consists of eighth and sixteenth note patterns. The lyrics are as follows:

praise I bring. Weak is the effort of my heart, And cold my warmest thought, But when I

Handwritten musical score for three staves in common time. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The music consists of eighth and sixteenth note patterns. The lyrics are as follows:

see thee as thou art, I'll praise thee as I ought. 'Till then I would thy love proclaim, With ev'ry fleeting breath, And

G

50

Pia.

Continued.

Forte.

may the music of thy name Refresh my soul in death. And may the music of thy name Refresh my soul in death.

Dorchester. L. M.

Words by Dr. Watts.

My God permit me not to be A stranger to myself and thee, Amidst a thousand tho's I rove, Forgetful of my highest

Pia.

Continued.

51

A handwritten musical score for piano and voice. The score consists of six staves of music. The top staff is for the piano (Pia.), featuring a treble clef and common time. The subsequent five staves are for the voice, each starting with a bass clef. The lyrics are written below the vocal staves. The score is numbered 51 in the top right corner. The lyrics are as follows:

Why should I cleave to
love. Why should my passions mix with earth, And thus debase my heav'nly birth ; Why
Why should I cleave to things below, Why
Why should I cleave to things below, And
things below, And let my God my Saviour go.
should I cleave to things below, And let my God my Saviour go. Why should I cleave to things below, And let my God my Saviour go.
should I cleave to things below, And let my God my Saviour go.
let my God my Saviour go.

Weston. S. M.

Dr. Watts's Lyric Poems.

The musical score consists of three staves of handwritten notation. The top and bottom staves are in common time (indicated by 'C') and feature a bass clef. The middle staff is also in common time and features a bass clef. The notation uses various note heads (solid black, cross-hatched, open circles) and stems. The lyrics are written in a cursive hand below the middle staff. The first line of lyrics is: "Jesus the Saviour stands, To court me from above, And looks and spreads his wounded hands, And shews the prints of love ; But". The second line of lyrics is: "I a stupid fool, How long have I with - stood, The blessings purchas'd with his soul, And paid for all in blood." The lyrics end with a double bar line and repeat dots at the end of the second line.

Andover.

Words by Relly.

53



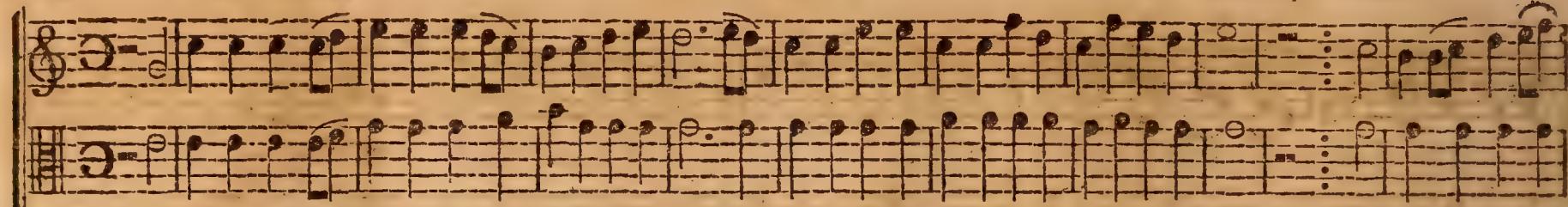
My Re - deemer let me be, Quite happy at thy feet, Still to know myself and thee, Be this my bitter sweet.

A continuation of the musical score for three voices. The top staff is in G clef, 2/4 time, with a key signature of one sharp. The middle staff is in F clef, 2/4 time, with a key signature of one sharp. The bottom staff is in C clef, 2/4 time, with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

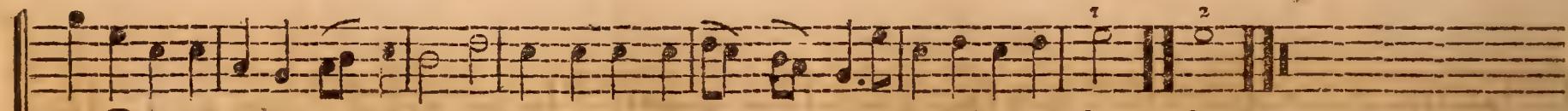
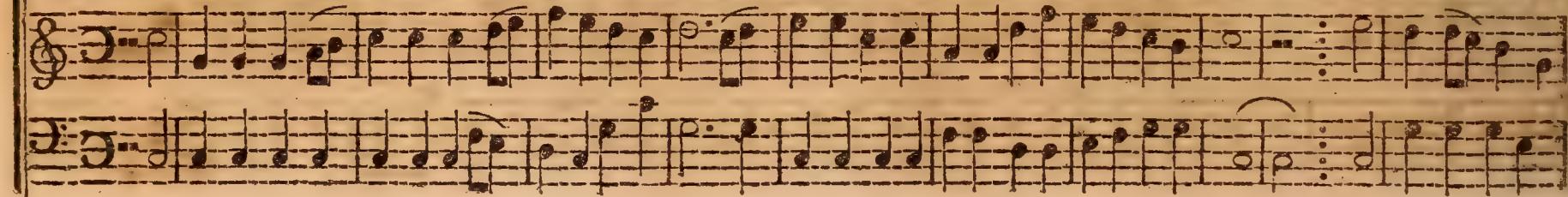
A continuation of the musical score for three voices. The top staff is in G clef, 2/4 time, with a key signature of one sharp. The middle staff is in F clef, 2/4 time, with a key signature of one sharp. The bottom staff is in C clef, 2/4 time, with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

Look up - on my infant state, And with a father's yearning blefs, Don't thy ransom'd child forget, Nor leave me in distres.

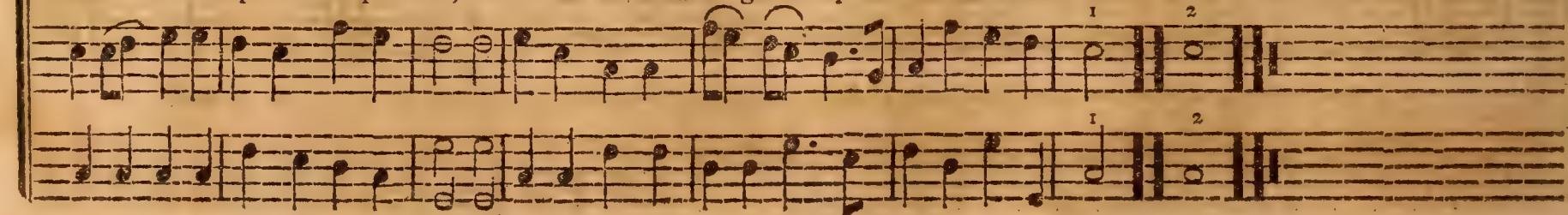
A continuation of the musical score for three voices. The top staff is in G clef, 2/4 time, with a key signature of one sharp. The middle staff is in F clef, 2/4 time, with a key signature of one sharp. The bottom staff is in C clef, 2/4 time, with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.



My saviour God no voice but thine These dying hopes can raise, Speak thy salvation to my soul, And turn its tears to praise. My saviour God this



broken voice Transported shall proclaim, And call on all: th'an gelic harps To sound so sweet a name.



Sunday.

C. M.

55

Mod.

Pia.

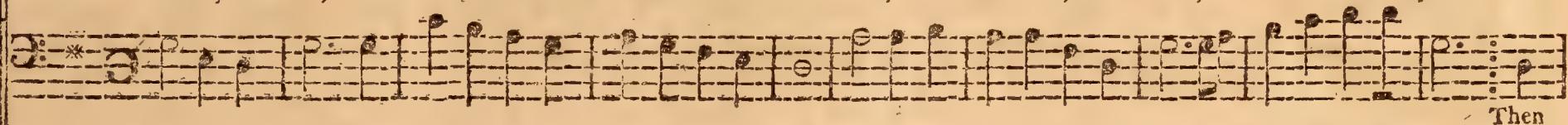
For.



AIR.

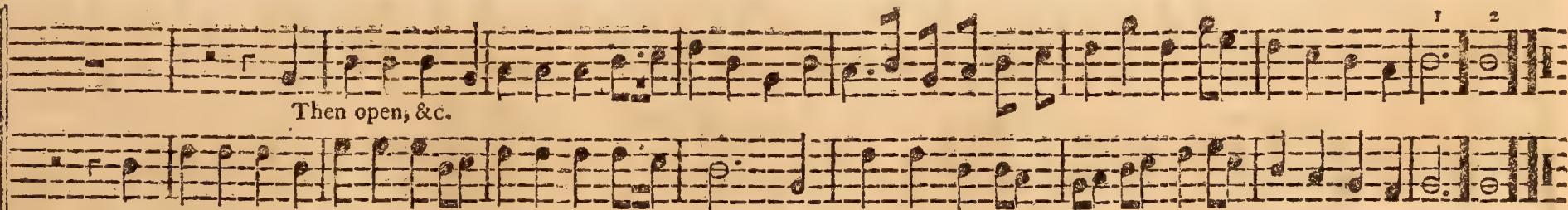


This day is God's, let all the land Exalt their cheerful voice : Lord, we beseech thee, save us now, And make us still rejoice.



Then

Then open, &c.



Then open wide the temple gates, To which the just repair, That I may enter in, and praise My great Deliv'rer there.

open wide, &c.

H

Immanuel.

P. M.

Mod.

Hail! thou once despised Jesus! Thou didst free salvation bring; By thy death thou didst release us From the tyrant's deadly sting.

Hail! thou agonizing Saviour! Thou didst bear our sin and shame; By thy merit we find favour, Life is given through thy name.

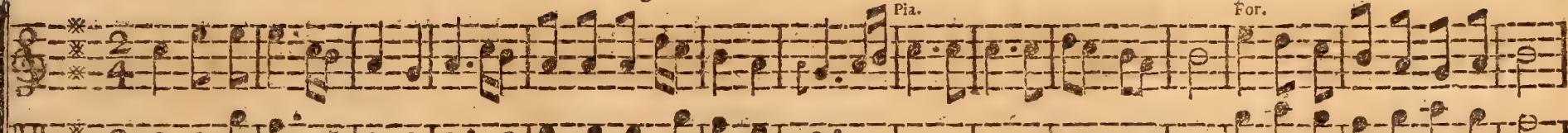
Norfolk.

L. M.

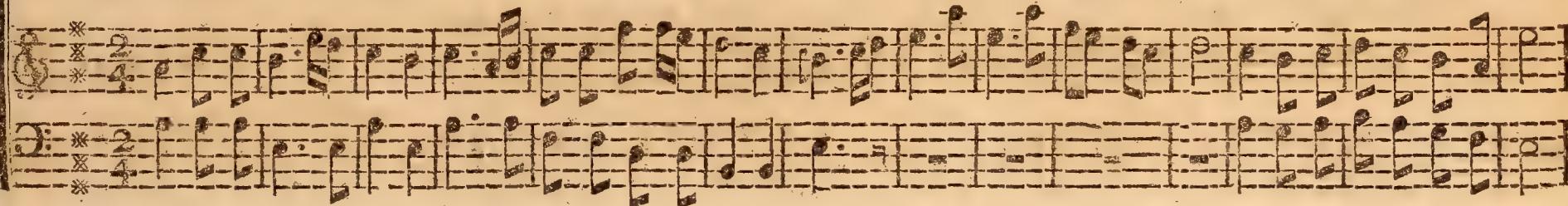
57

Pia.

For.



Now for a tune of lofty praise, To great Jehovah's equal Son ! Awake, my voice, in heavenly lays, Tell the loud wonders he hath done.



Hs.



Tell the loud wonders he hath done. Sing how he left the worlds of light, And the bright robes he wore above ; How



Continued.

Swift and joyful was his flight On wings of everlasting love ! How swift, &c.

Elim. Sevens.

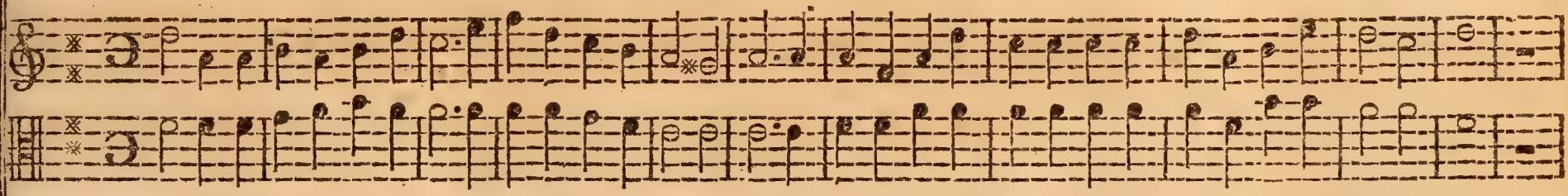
AIR.

Lift your voice, and thankful sing Praises to your heav'nly King ; For his blessings far extend, And his mercy knows no end.

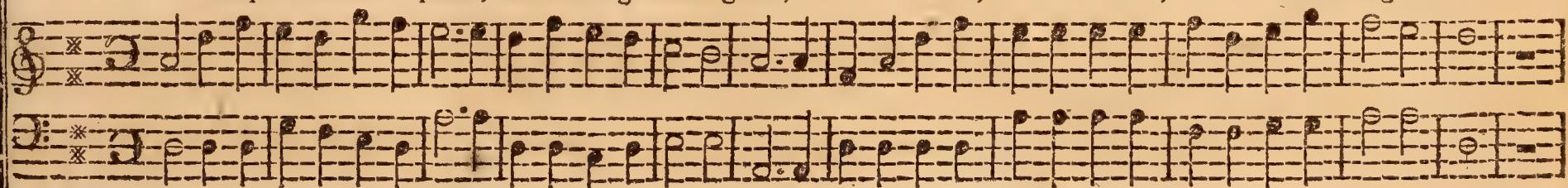
Waltham.

L. M.

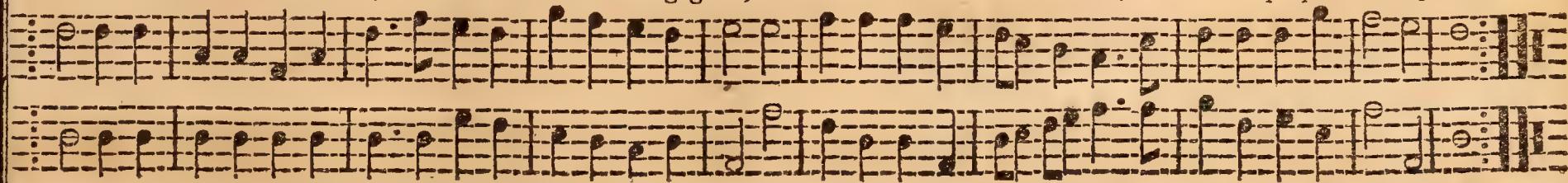
59



Now to the power of God supreme, Be everlasting honours given ; He saves from hell, we bless his name, He calls our wand'ring feet to heaven.

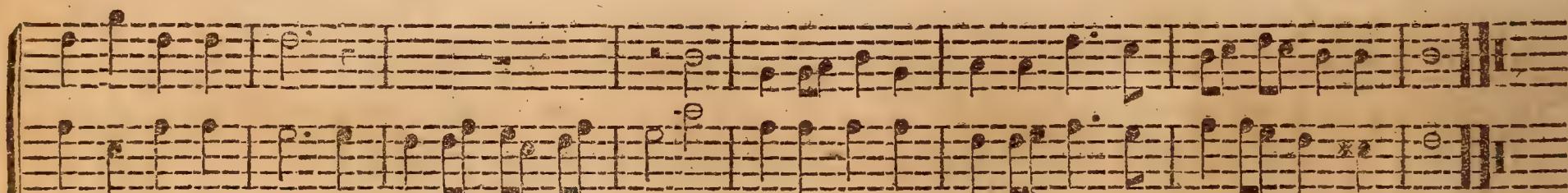
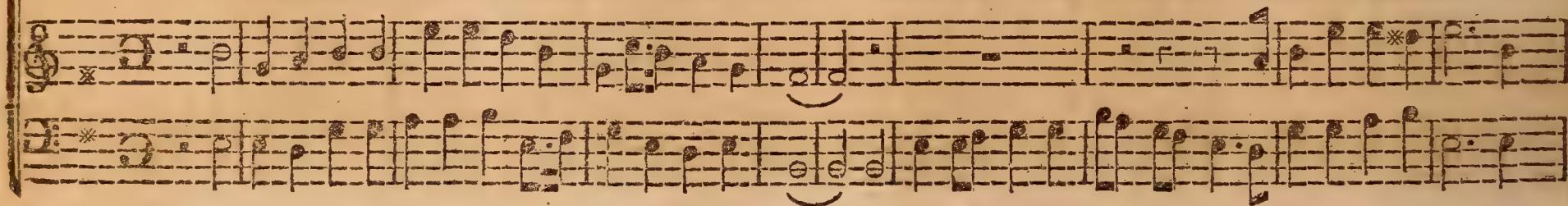


Not for our duties or deserts, But of his own abounding grace, He works salvation in our hearts, And forms a people for his praise.



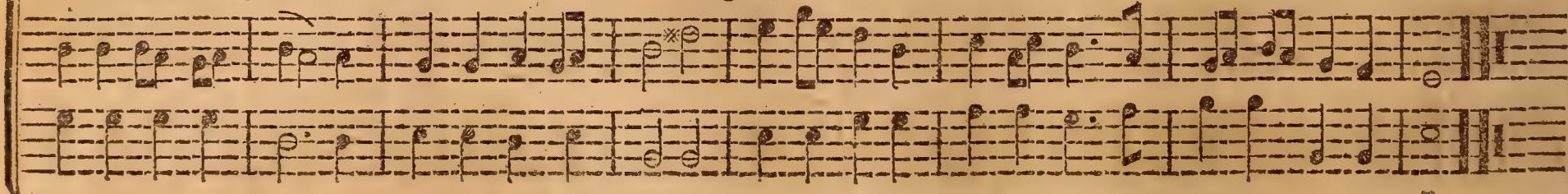


'Tis God that lifts our comforts high, Or sinks them in the grave : He gives, and blessed be his name, He takes but what he gave. He



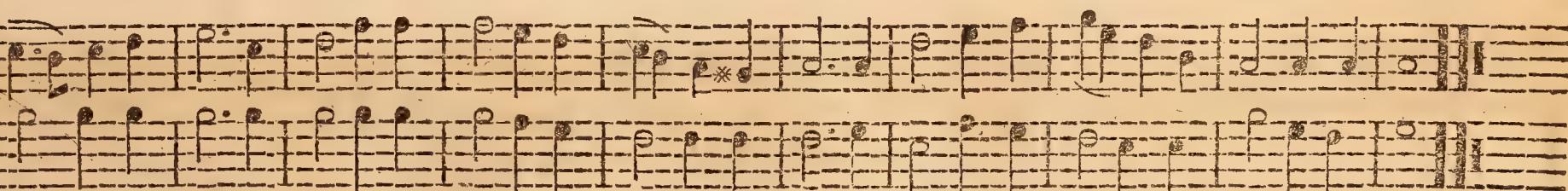
takes but what he gave. He takes, &c.

He gives, &c.

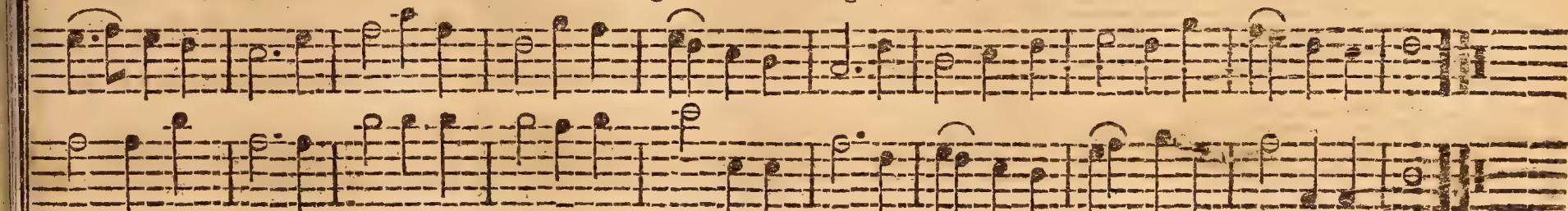




O praise ye the Lord, Prepare your glad voice His praise in the great Assembly to sing; In their great Creator Let



all men rejoice, And heirs of salvation Be glad in their King. And heirs, &c.



Crucifixion.

L. M.



Now let our mournful songs record The dying sorrows of our Lord ; When he complain'd in tears & blood, As one forsaken of his God. The



He rescu'd others from the grave,



Jews beheld him thus forlorn, And shook their heads & laugh'd in scorn,

He rescu'd others, &c.

Now let him try himself to save.



Cambridge.

L. M.

63

N. B. Psalm 97, first part, by Dr. Watts, may be sung in this tune.



With one consent let all the earth To God their cheerful voices raise, Glad homage pay with awful mirth, And sing before him songs of praise.



Convinc'd that he is God alone, From whom both we and all proceed, We whom he chooses for his own, The flock which he vouchsafes to feed :



A handwritten musical score for two voices. The top staff is in common time (indicated by '3' over '8') and the bottom staff is also in common time (indicated by '3' over '8'). The music consists of eighth-note patterns. The lyrics are:

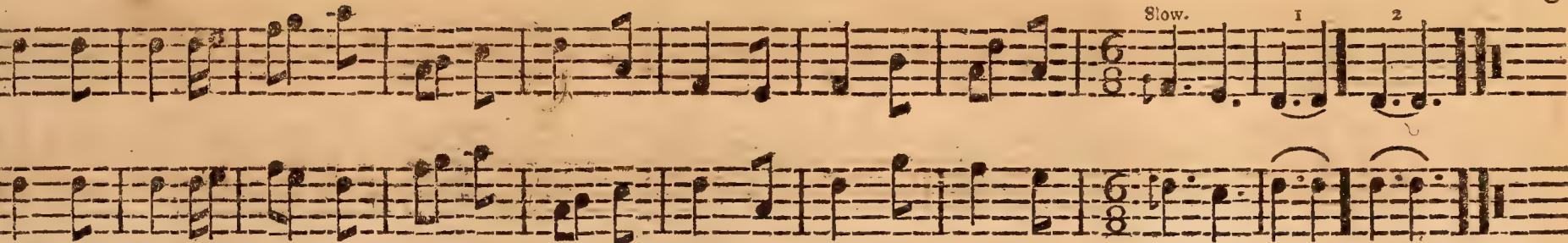
O enter then his temple gates, Thence to his courts devoutly press,
And still your grateful hymns repeat, And still his name with praises bless.

A handwritten musical score for two voices in common time. The top staff has a key signature of one sharp (F#) and the bottom staff has a key signature of one flat (B). The music consists of eighth-note patterns. The lyrics are:

For he's the Lord, supremely good, His mercy is forever sure;
His truth, which all times

Continued.

65



firml y stood, To endles s ages shall endure. To endles s, &c.



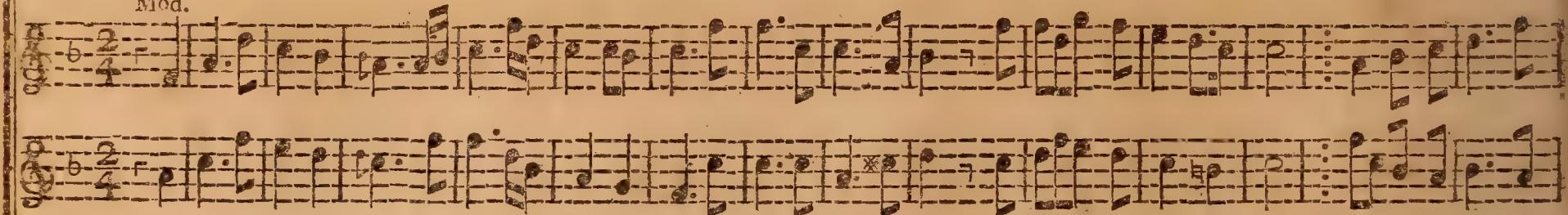
Medford. S. M.



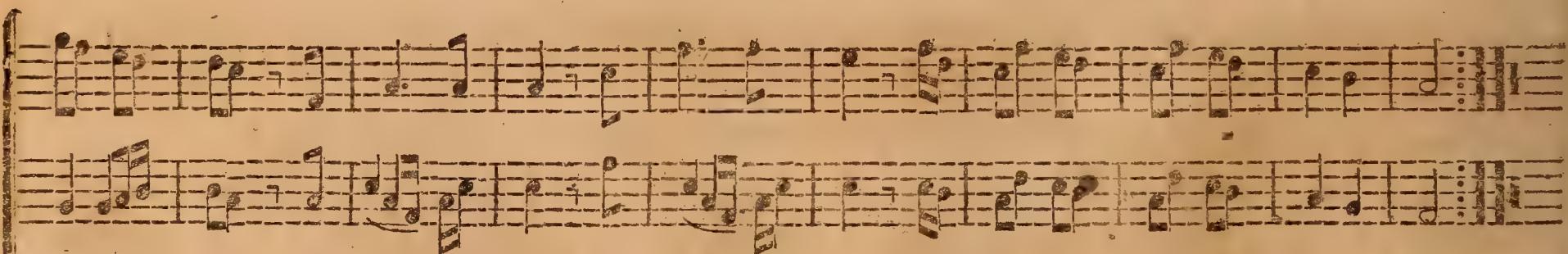
Hosanna to the King Of David's royal blood ! Bless him, ye saints, he comes to bring Salvation from your God. Bless him, &c.



Mod.



Immense compassion reigns In our Immanuel's heart, When he descends to act A mediator's part. He is a friend And



brother too, Divinely kind, Divinely true. Divinely kind, &c.



Nativity.

C. M.

67



Thus Gabriel sang, and straight around The heav'ly armies throng ; They tune their harps to lofty sound, And thus conclude the song :



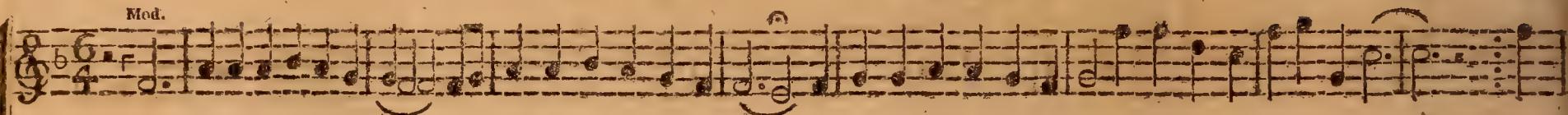
Mod.



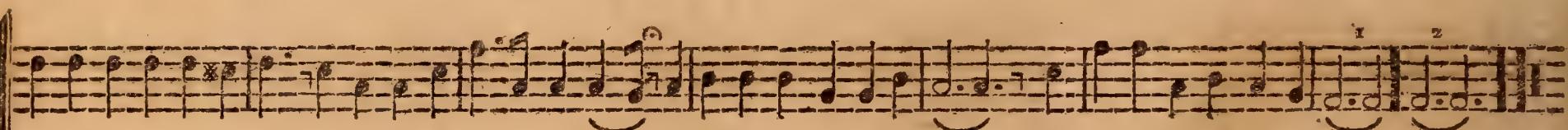
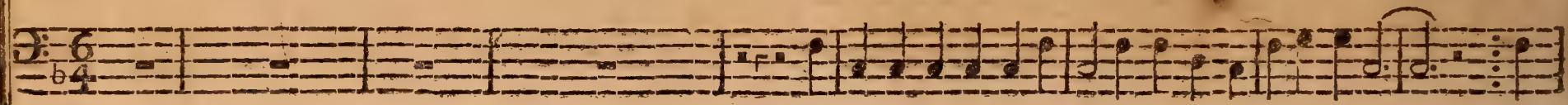
Glory to God that reigns above, Let peace surround the earth, Mortals shall know their Maker's love, At their Redeemer's birth.



Mod.



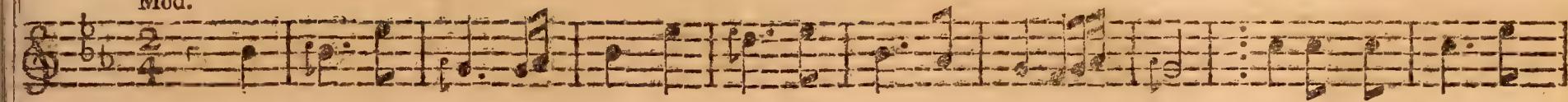
How tedious and tasteless the hours, When Jesus no longer I feel. Sweet prospects, sweet birds, and sweet flow'rs, Have lost all their sweetness with me. The



mid-summer sun shines but dim, The fields strive in vain to look gay; But when I am happy in him, December's as pleasant as May.



Mod.



O magnify the Lord with me, With me exalt his name ! When in distress to



him I call'd, He to my rescue came. He to my rescue came.





Sing to the Lord Jehovah's name, And in his strength rejoice; When his salvation is our theme, Exalted be our voice.



With thanks approach his awful throne, And psalms of honour sing; The great Jehovah reigns alone, The whole creation's King.



Vienna.

H. M.

71

Your

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ Above the starry frame.

Your voices raise, Ye

Your voices raise, Ye cherubim, And

voices raise, Ye cherubim, And seraphim, To sing his praise.

And seraphim, &c.

Your voices raise, Ye cherubim, And seraphim, To sing his praise.

cherubim, And seraphim, To sing his praise.

And seraphim, &c.

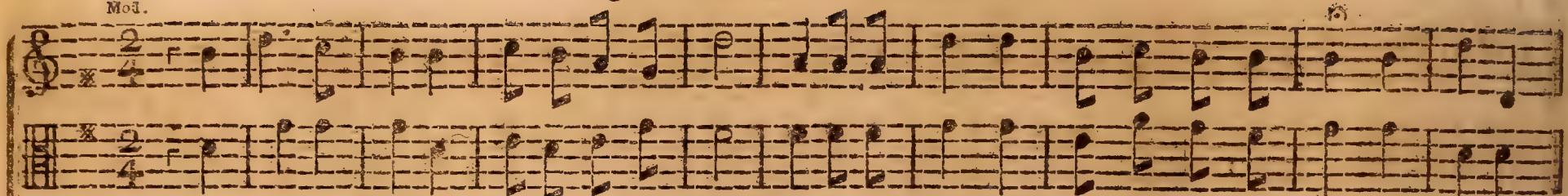
seraphim, To sing his praise.

Your voices raise, &c.

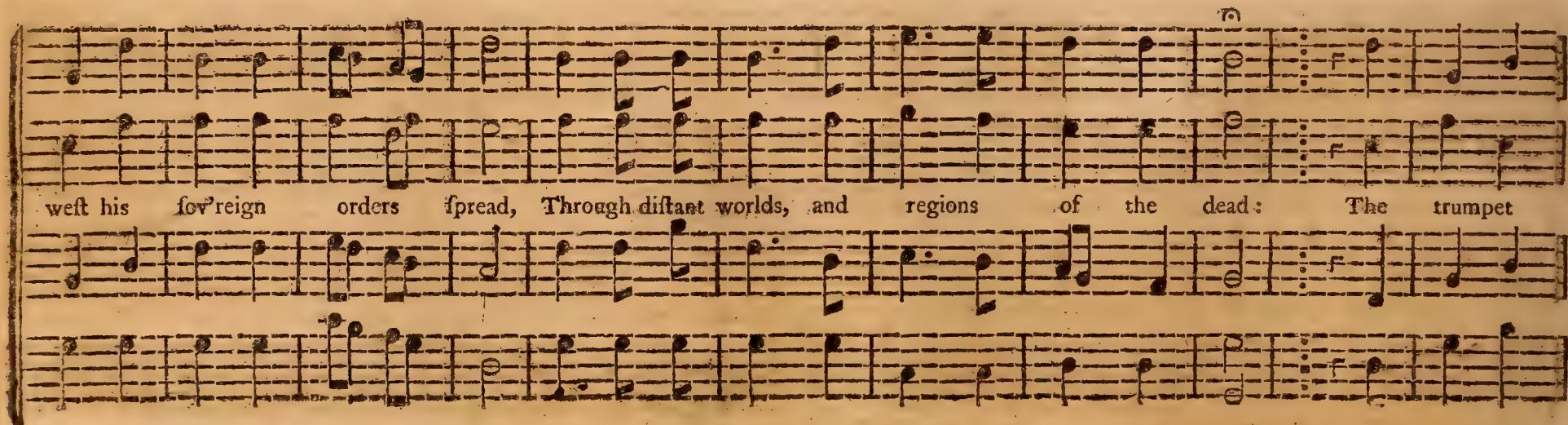
K

Quincy.

P. M.



The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to



west his sovereign orders spread, Through distant worlds, and regions of the dead: The trumpet

Continued.

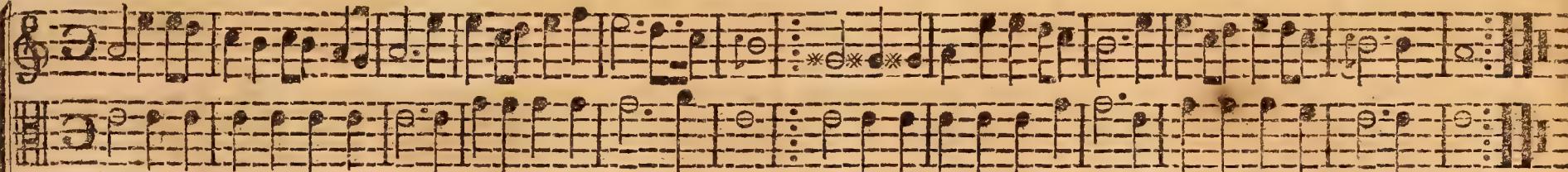
73



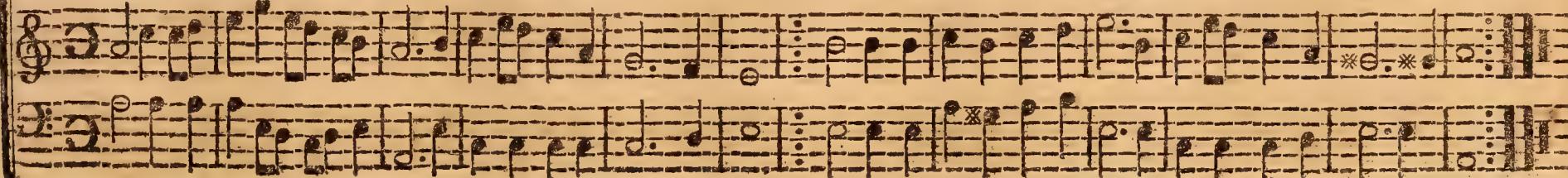
ounds, hell trembles, heav'n rejoices ; Lift up your heads, ye saints, with cheerful voices.



Rama. L. M.



Dost thou my earthly comforts slay, And take beloved ones away ? Yet will my soul revere the rod, Be still and know that thou art God.



Triumph. H. M.

All hail, triumphant Lord! Heav'n with hosanna rings, While earth, in humbler strains, Thy praise responsive sings.

Seft. Repeat loud.

Worthy art thou, Who once wast slain, Through endless years To live and reign.

Gihon.

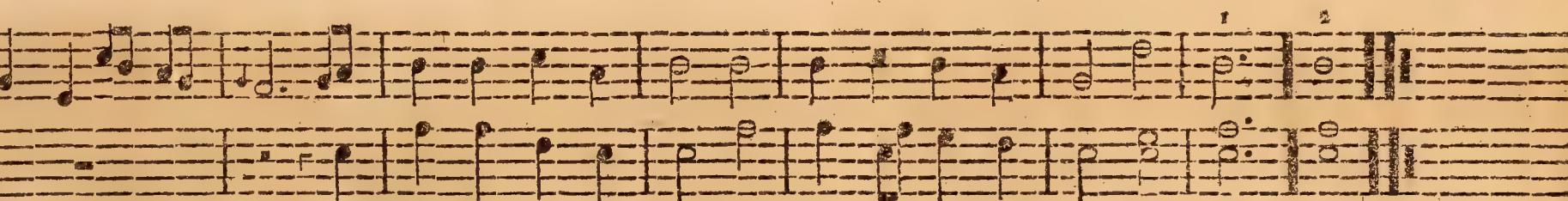
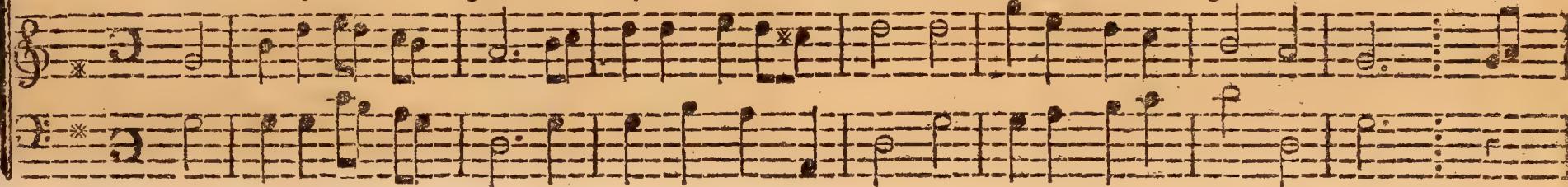
S. M. Six Lines.

75

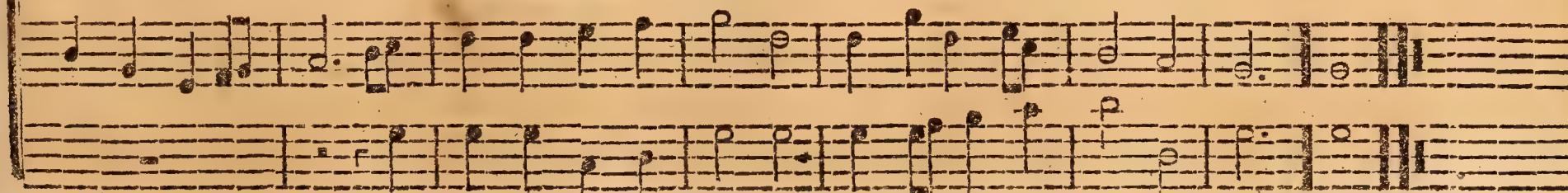
Pia.

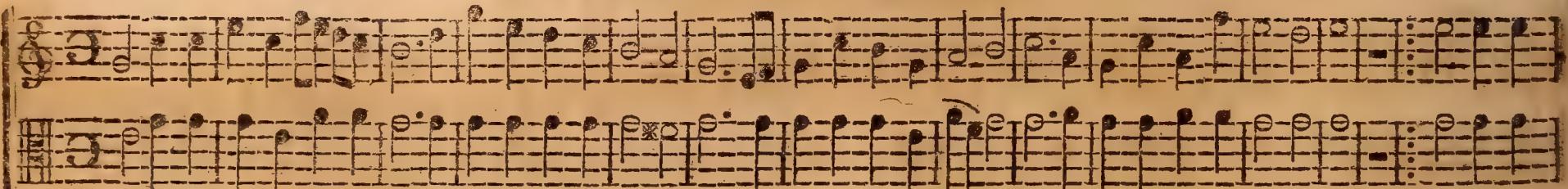


The Lord Jehovah reigns, And royal state maintains, His head with awful glories crown'd; Ar-



ray'd in robes of light, Begirt with sov'reign might, And rays of majesty around.





Lord of the sabbath, hear our vows On this thy day, in this thy house, And let our songs & worship rise Like grateful incense to the skies. Thine earthly



Pia.



sabbaths, Lord, we love, But there's a nobler rest above; To that our lab'ring souls aspire, To that, &c.

With ardent pangs of strong desire.



Charity. L. M.

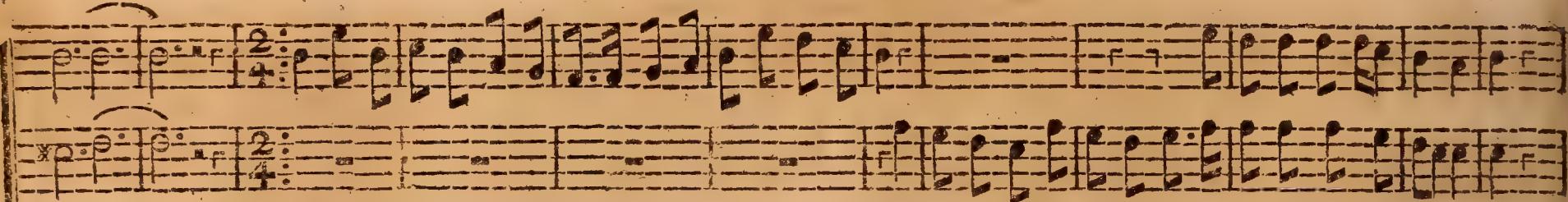
77

Mod.

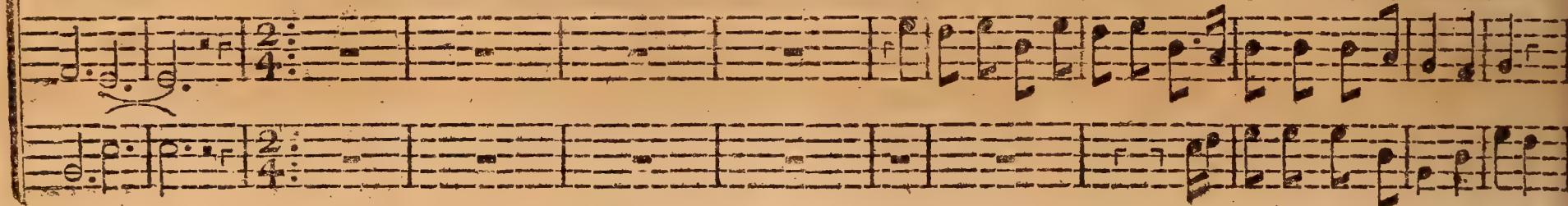
Had I the tongues of Greeks & Jews, And nobler speech than angels use, If love be absent, I am found Like tinkling brafs, an empty sound. Were I in-

spir'd to preach & tell All that is done in heav'n and hell, Or could my faith the world remove, Still I am nothing, Still I am nothing, Still I am nothing with-

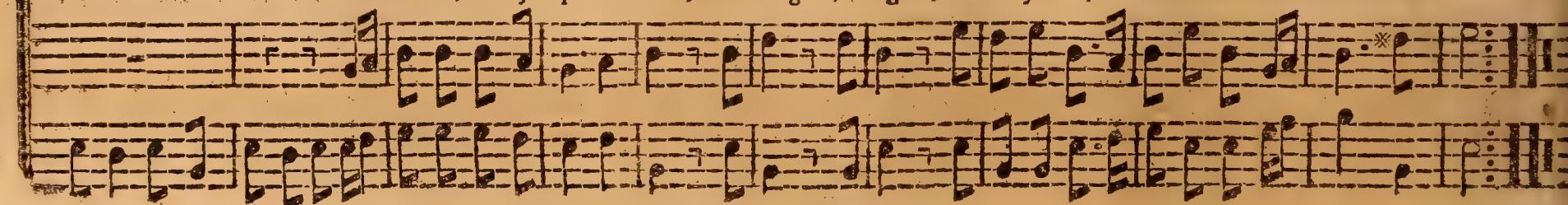
Continued.



out love. Should I distribute all my store To feed the bowels of the poor; Or give my body to the flame To gain a martyr's glorious name; If



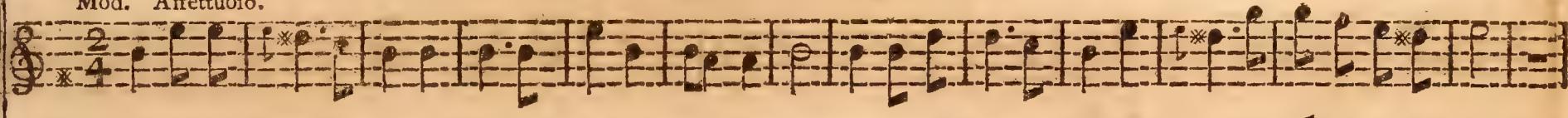
love to God and love to men Be absent, all my hopes are vain; Nor tongues, nor gifts, nor fiery zeal, The work of love can e'er fulfil.



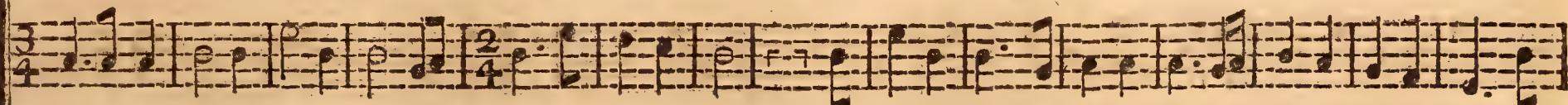
*Pretorium.**C. M.*

79

Mod. Affettuoso.



Infinite grief, amazing woe! Behold my bleeding Lord! Hell and the Jews conspir'd his death, And us'd the Roman sword.



O the sharp pangs of smarting pain My dear Redeemer bore! When knotty whips and ragged thorns His sacred body tore. When

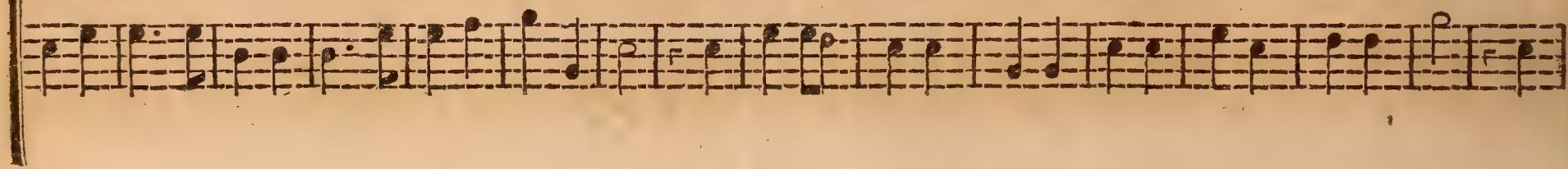


I

Continued.



knotty whips and ragged thorns His sacred body tore. But knotty whips and ragged thorns In vain do I accuse; In

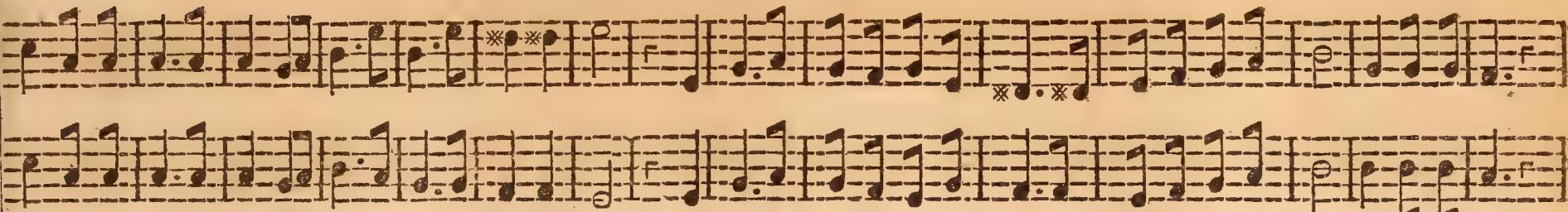


vain I blame the Roman bands, And the more spiteful Jews. 'Twas you, my sins, my cruel sins, His chief tormentors were;



Continued.

81



Each of my crimes became a nail, And unbelief the spear. 'Twas you that pull'd the vengeance down Upon his guiltless head ; Break, break, my heart,



Oh burst, mine eyes, And let my sorrows bleed ! And let my sorrows bleed ! Strike, mighty grace, my flinty soul, Till



eyes, And let my sorrows, let my sorrows bleed !!

Continued.

melting waters flow, And deep repentance drown my eyes In undissembled woe.

Humility.

C. M.

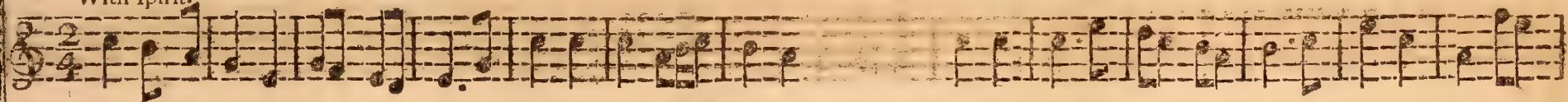
Mod.

God of my life, look gently down, Behold the pains I feel! But I am dumb before thy throne, Nor dare dispute thy will.

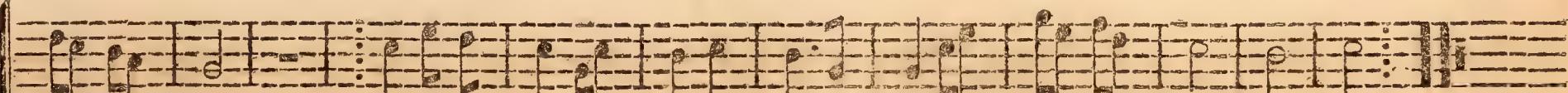
Randolph. I. M. Six Lines.

83

With spirit.



Loud hallelujah's to the Lord, From distant worlds where creatures dwell; Let heā'n begin the solemn word, And found it dreadful



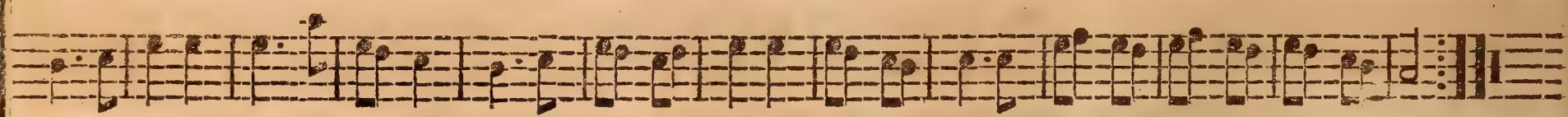
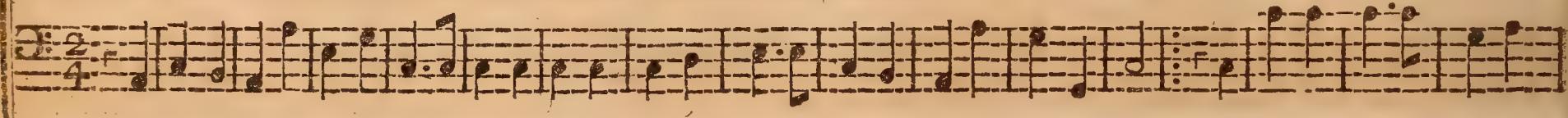
down to hell. Each of his works his name displays, But they can ne'er fulfil his praise.



Mod.



In deep distress I oft have cry'd To God, who never yet deny'd To rescue me oppress'd with wrongs : Once more, O Lord, deliv'rance



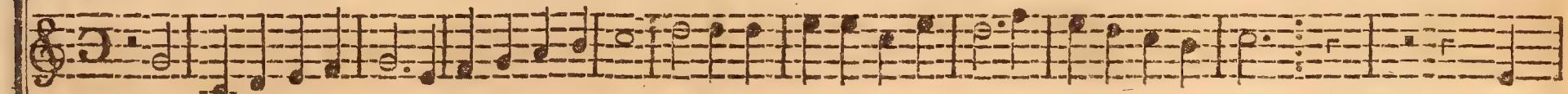
send, From lying lips my soul defend, And from the rage of sland'ring tongues. And from, &c.



Lubec.

S. M.

85



Let all our tongues be one, To praise our God on high, Who from his bosom sent his Son, To bring us strangers nigh.

Nor

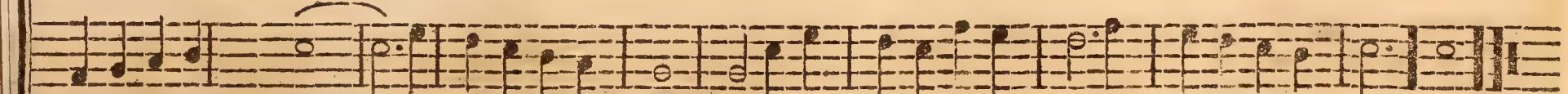


Nor let our voices

Nor let our voices cease,



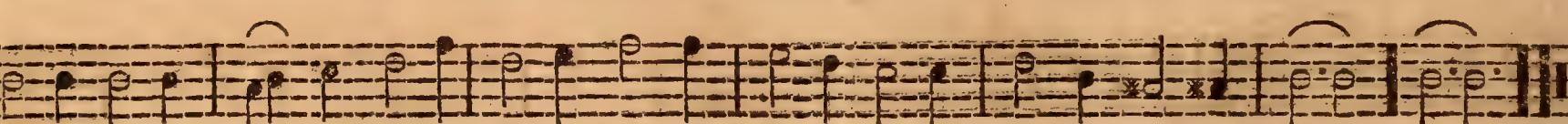
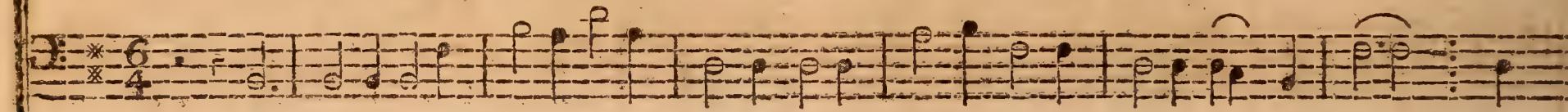
let our voices cease To sing the Saviour's name, Jesus, th' ambassador of peace, How cheerfully he came!



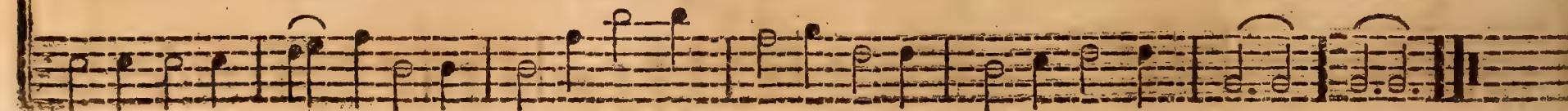
Slow.



Almighty King of heav'n above, Eternal Source of truth and love, And Lord of all below; With



rev'rence and religious fear, Permit thy suppliants to draw near, And at thy feet to bow.



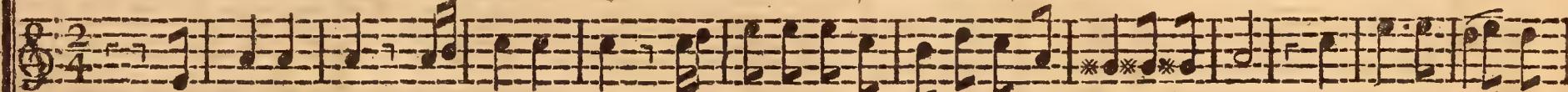
Anthem, from Eccl. 12th Chap.

87

Moderato.



Remember now, remember now, remember thy Creator in the days of thy youth ; before the evil



days come, and the years draw nigh, in which thou shalt say, I have no pleasure in them. Before the



M

Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is written on five staves. The vocal parts are in common time, with the piano part in 2/4 time. The vocal parts consist of three staves, each with a key signature of one sharp (F#). The piano part is on the bottom staff. The vocal parts begin with a forte dynamic. The lyrics are as follows:

sun shall be darkned, and the keepers of the house shall tremble, and the sound of the grinding shall cease:
when men shall rise at the voice of the bird, and all the daughters of music shall be broug[ht]

Continued.

89

A handwritten musical score for two voices and piano. The score consists of six staves of music. The top two staves are for the upper voice, the middle two for the lower voice, and the bottom two for the piano. The music is written in common time, with various key signatures and time signatures indicated by numbers (e.g., 3, 2, 4). The vocal parts feature a mix of quarter and eighth notes, with some rests and grace notes. The piano part includes bass and treble clef staves with corresponding note heads. The lyrics are integrated into the vocal parts, describing a scene of desolation and death. The score is written on aged, yellowed paper.

low, and all the daughters of music shall be brought low; because man goeth to his long
home, and mourners go about the streets. Then shall the dust return to the

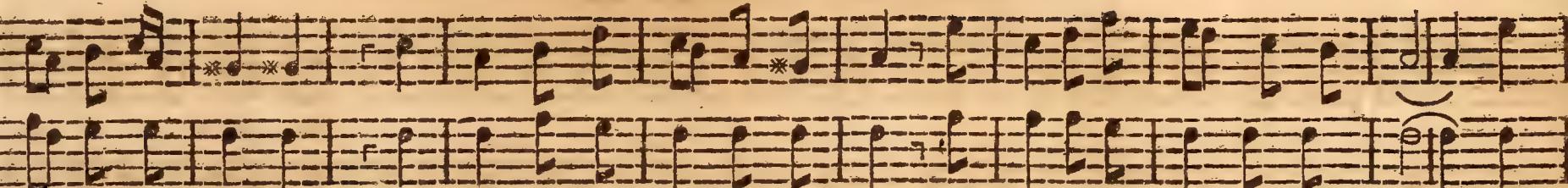
Continued.

earth as it was, and the spirit shall return unto God who gave it, and the spirit shall re-

turn unto God who gave it. Let us hear the conclusion : Fear God, and

Continued.

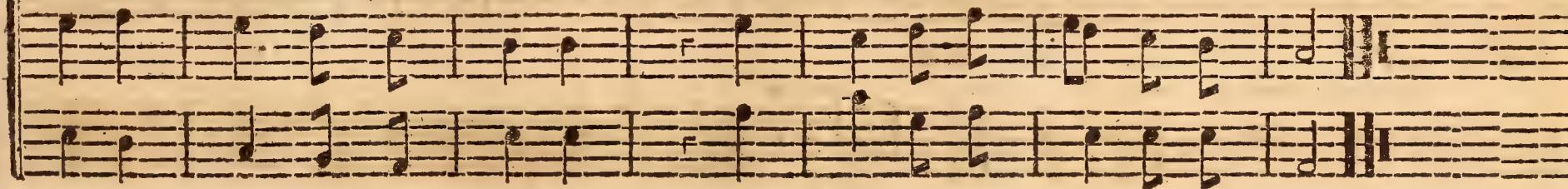
91



keep his commandments, for this is the duty of man, for this is the duty of man. Fear

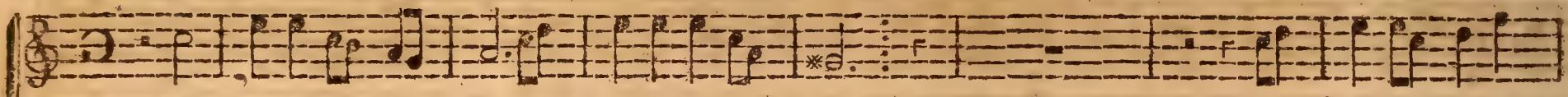


God, and keep his commandments, For this is the duty of man.



Resolution.

S. M.



But in, &c.



Let sinners take their course, And choose the road to death;

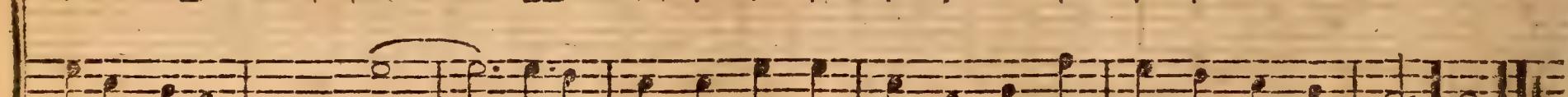
But in the worship of my God I'll



spend my daily

breath.

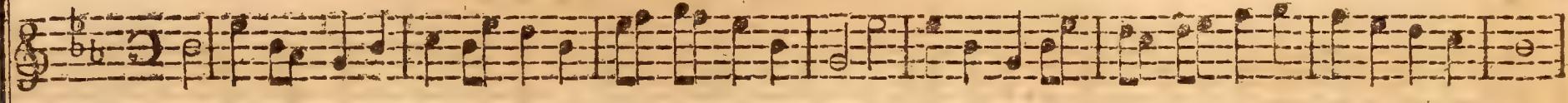
But in, &c.



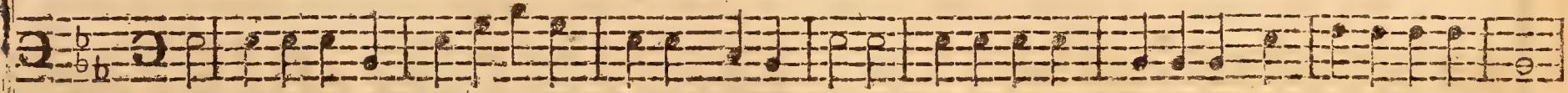
Morning Hymn.

C. M.

93



Once more, my soul, the rising day Salutes thy waking eyes : Once more, my voice, thy tribute pay To him that rolls the skies.

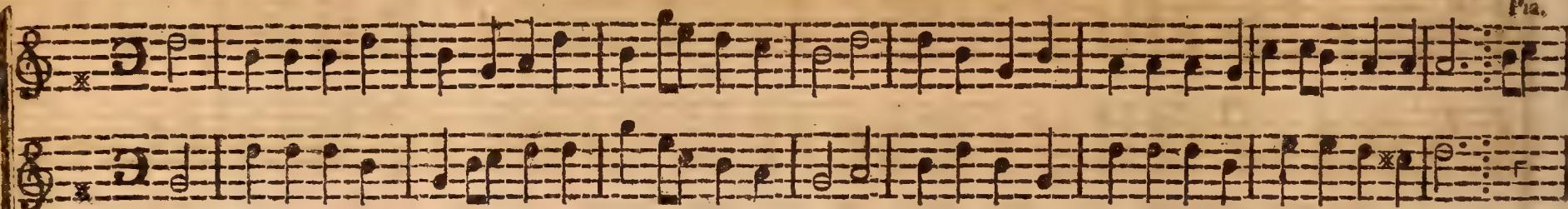


Brisk.

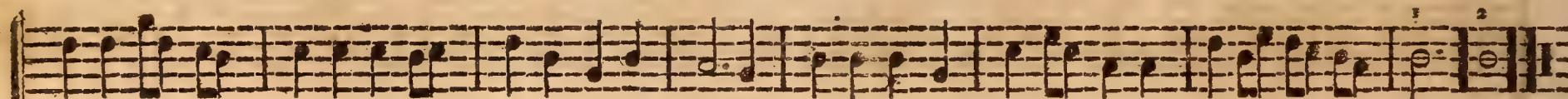
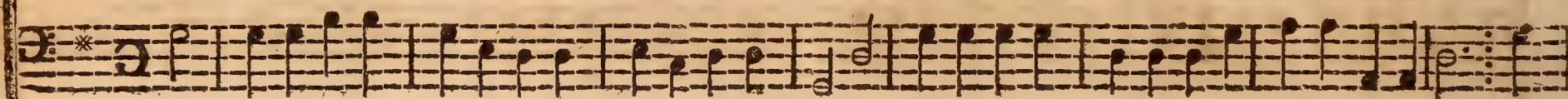


Night unto night his name repeats, And day renews the sound, Wide as the heav'n on which he sits, To turn the seasons round.

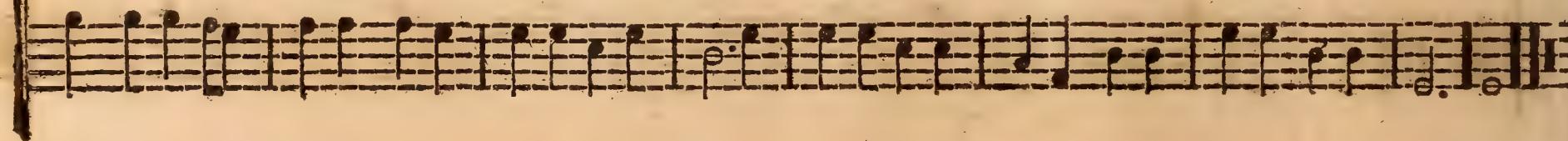




While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around. Fear



not, said he, for mighty dread Had seiz'd their troubled mind ; Glad tidings of great joy I bring To you and all mankind.



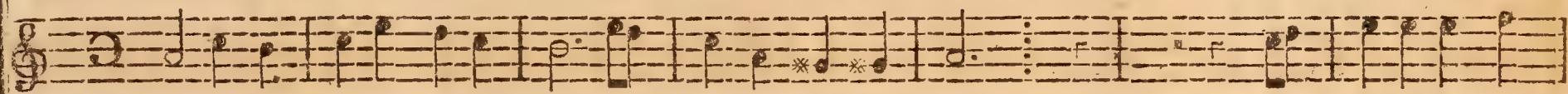
Gratitude.

C. M.

95

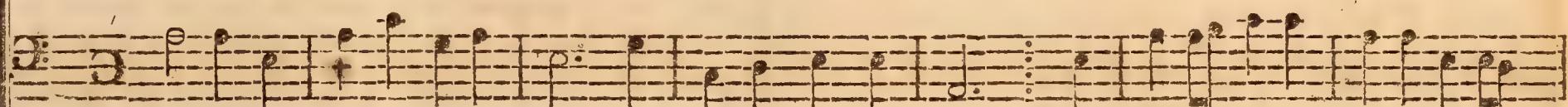


My, &c.



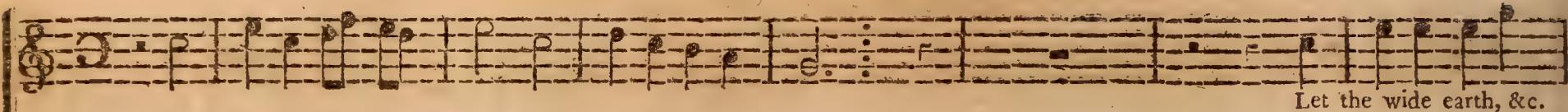
What shall I render to my God, For all his kindness shown?

My feet shall visit



thine abode, My songs address thy throne. My feet, &c.

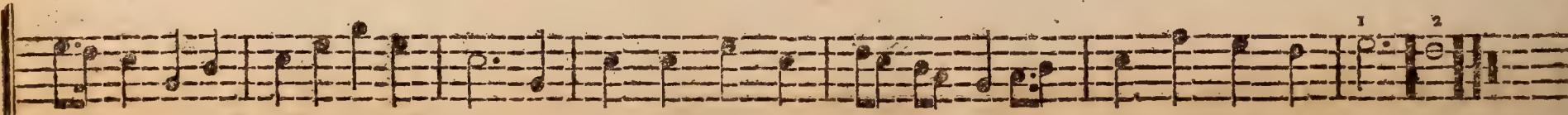
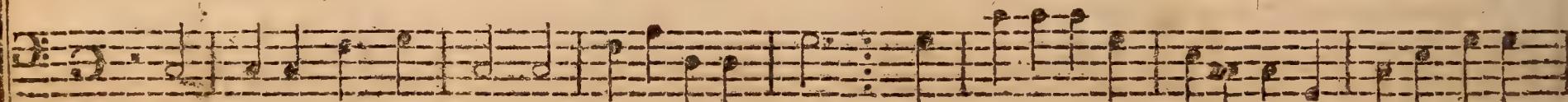
N

Elevation. S. M.

Let the wide earth, &c.



Raise your triumphant songs To an immortal tune; Let the wide earth resound the deeds Ce-



lestial grace has done. Let the wide earth, &c.



Cana.

Sevens.

97

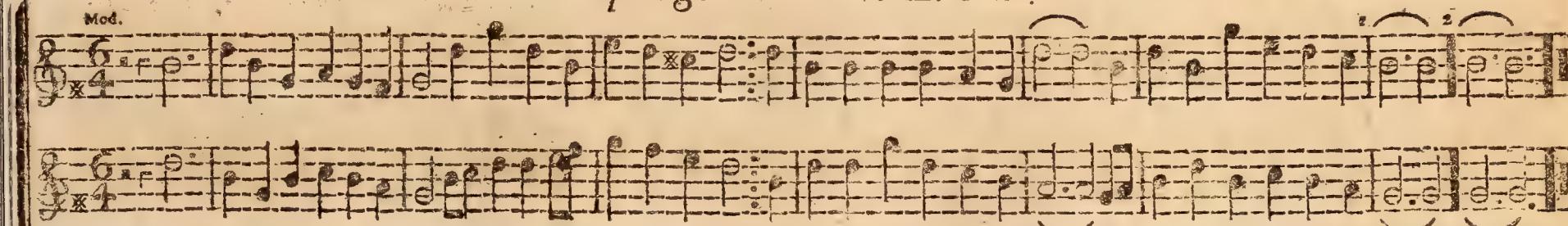


Praise to God, immortal praise, For the love that crowns our days : Bounteous source of ev'ry joy, Let thy praise our songs employ.

Spring.

P. L. M.

Mod.

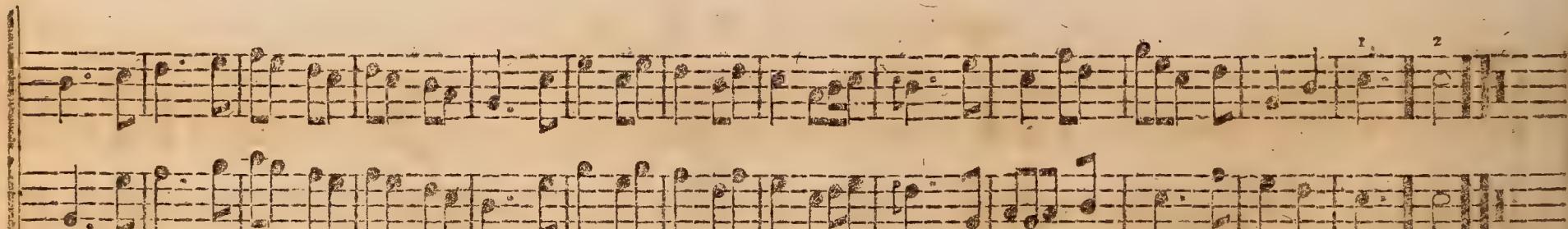


How sweetly along the gay mead The daisies and cowslips are seen ! The flocks, as they carelessly feed, Rejoice in the beautiful green.

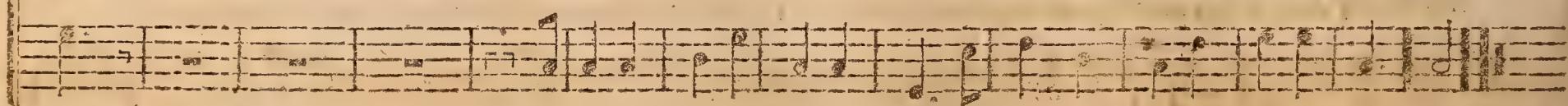




Sing to the Lord, exalt him high, Who spreads the clouds all round the sky; There he prepares the fruitful rain: He makes the grass the hills a-



dorn, And clothes the smiling fields with corn, Nor lets the drops descend in vain. Nor lets, &c.



Vernon.

L. M.

99



Now be my heart inspir'd to sing The glories of my Saviour King : / My tongue shall all his worth proclaim,



tongue shall all his worth proclaim, My tongue, &c.

And speak the honours of his name.



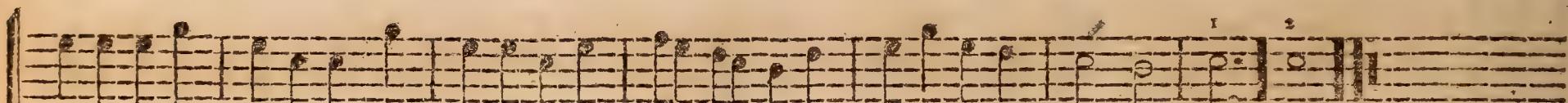


This, &c.



I'll lift my hands, I'll raise my voice, While I have breath to pray or praise :

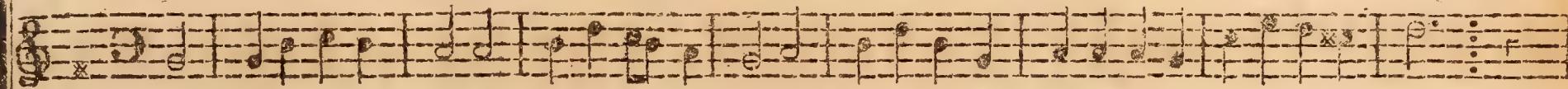
This work shall make my



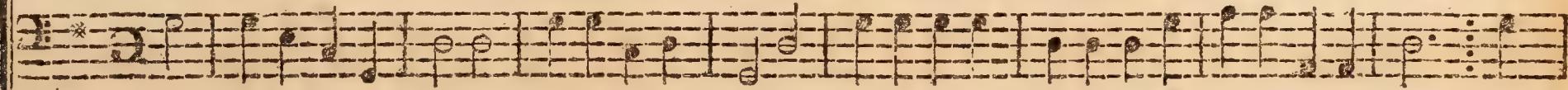
heart rejoice,

This work shall make my heart rejoice, And well employ my future days.





To God, the only wise, Our Saviour and our King, Let all the saints below the skies Their humble praises bring. 'Tis



his almighty love, His counsel and his care, Preserves us safe from sin and death, And ev'ry hurtful snare.



Lexington.

C. M.

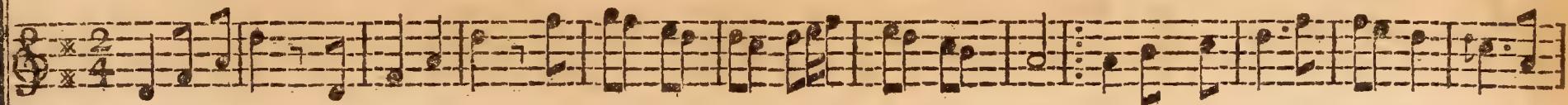
Indulgent God ! with pitying eyes The sons of men survey, And see how youthful sinners sport, In a destructive way. Ten

thousand dangers lurk around, To bear them to the tomb, Each in an hour may plunge them down Where hope can never come.

Smyrna.

L. M.

103



Now let my Lord, my Saviour, smile, And show my name upon his heart ; I would forget my pains a while, And



Mod.



in the pleasure lose the smart.

But Oh ! it swells my sorrows high, To see my blessed Jesus frown ; My spirits



Continued.

Lively.

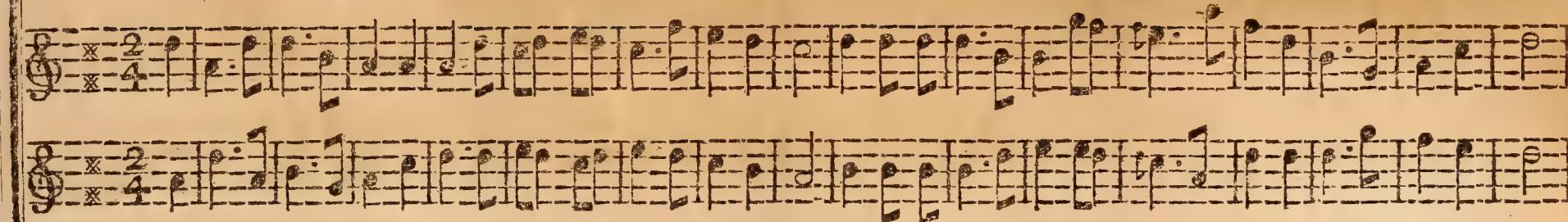
A handwritten musical score for two voices and piano. The top system consists of two staves: a soprano staff and an alto staff. The soprano staff begins with a dotted half note followed by a sixteenth-note pattern. The alto staff follows with a similar pattern. The piano part is on the right, featuring a bass staff with various notes and rests. The tempo is marked "Lively". The lyrics for the first system are: "sink, my comforts die, - And all the springs of life are down." The second system continues the musical line with a soprano staff, an alto staff, and a piano part. The lyrics for the second system are: "Yet why, my soul, why these complaints? Still while he".

A handwritten musical score for two voices and piano, continuing from the previous page. The top system shows the soprano and alto parts with a piano accompaniment. The lyrics are: "frowns his bowels move; Still on his heart he bears his saints, And feels their sorrows and his love." The bottom system shows the continuation of the musical line with a soprano staff, an alto staff, and a piano part.

Menotomy.

L. M.

105



To Jefus, our exalted Lord, That name in heav'n and earth ador'd, Fain would our hearts and voices raise A cheerful song of sacred praise.

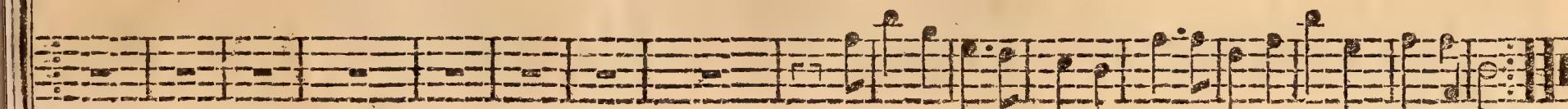


Pia.

For.



But all the notes which mortals know, Are weak and languishing and low ; Then let our warm affections move In glad returns of grateful love.



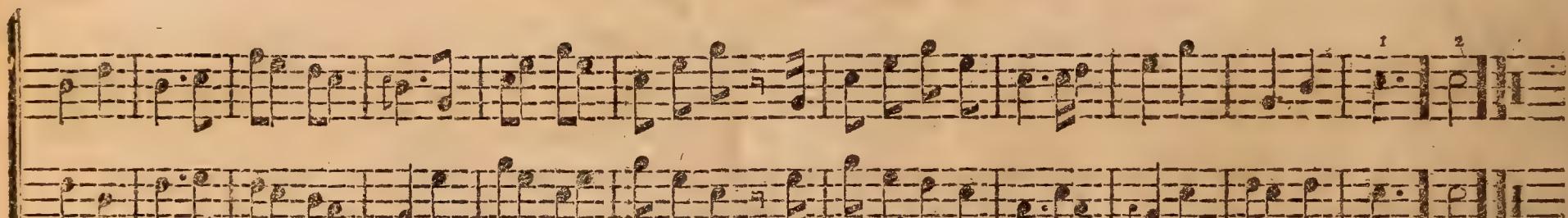
Consecration.

P. M.

For.



Change me, O God, my flesh shall be An instrument of praise to thee, And thou the song inspire : My tongue shall keep the heav'nly chime, My



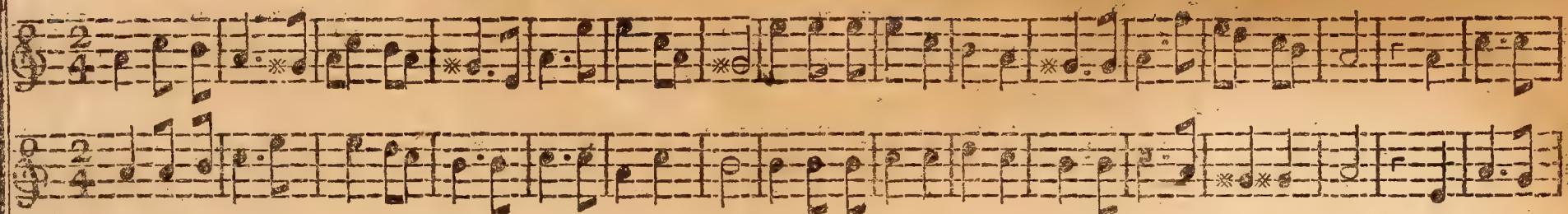
cheerful pulse shall beat the time, And sweet variety, variety of sound, Shall in thy praise conspire.



Christian's Hope.

C. M.

107



Hear what the voice from heav'n proclaims, For all the pious dead ! Sweet is the mem'ry of their names, And soft their sleeping bed. They die in



Jesus, and are blest ; How kind their slumbers are ! From suff'ring & from sin releas'd, And freed from ev'ry snare. Far from this world of



Continued.

toil and strife, They're present with the Lord ; The labours of their mortal life, End, End, End in a large reward.

SONG for the Anniversary of ST. JOHN the Baptist, June 24, 5802.

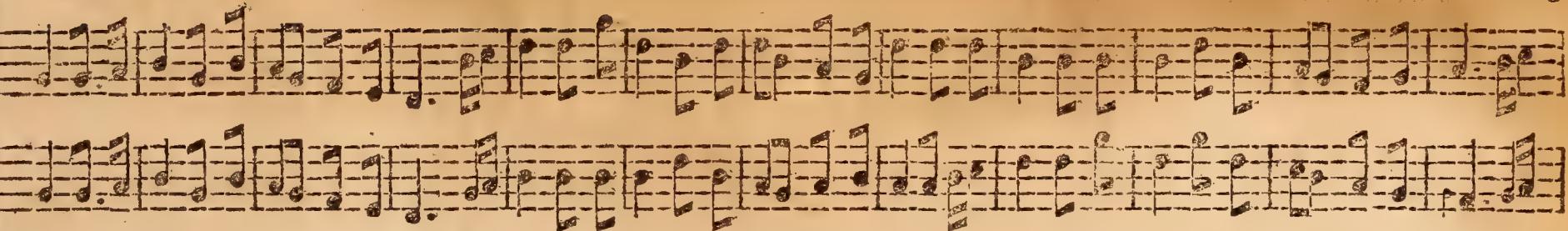
Words by the Rev. Mr. HARRIS.

Sym.

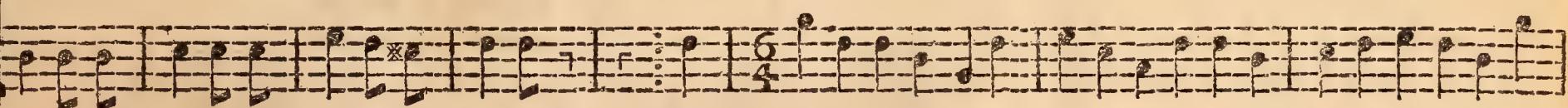
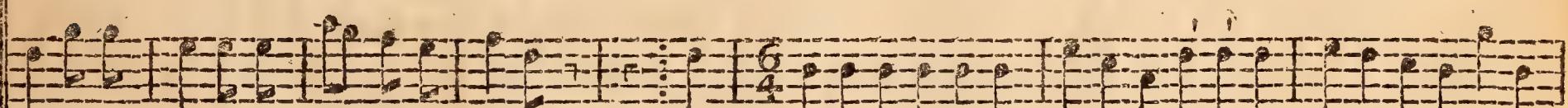
Be-

Continued.

109



gin now the song the occasion requires ; Joy thrills thro' our hearts, and attunes all our voices ; We welcome the day in our musical choirs, The



day in which Masonry ever rejoices.

Strength, Wisdom, & Beauty, now each find their place on The festival day of the



Continued.

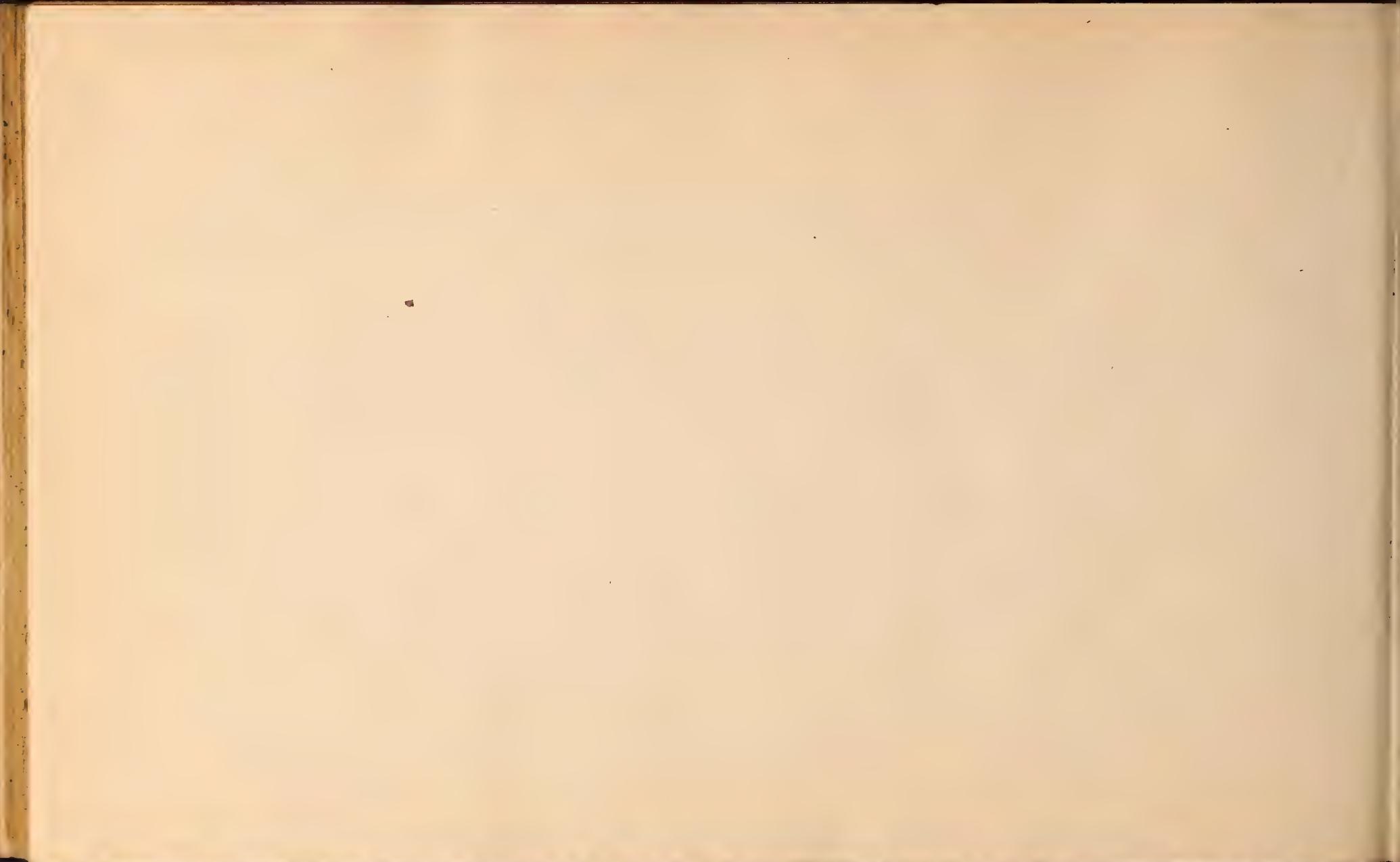
The musical score consists of four staves. The top two staves are for voices, indicated by 'Sym.' above the first staff. The bottom two staves are for piano. The music is in common time, with various note values including eighth and sixteenth notes, and rests. The piano part includes bass and treble clefs, along with dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The vocal parts are mostly sustained notes or simple chords.

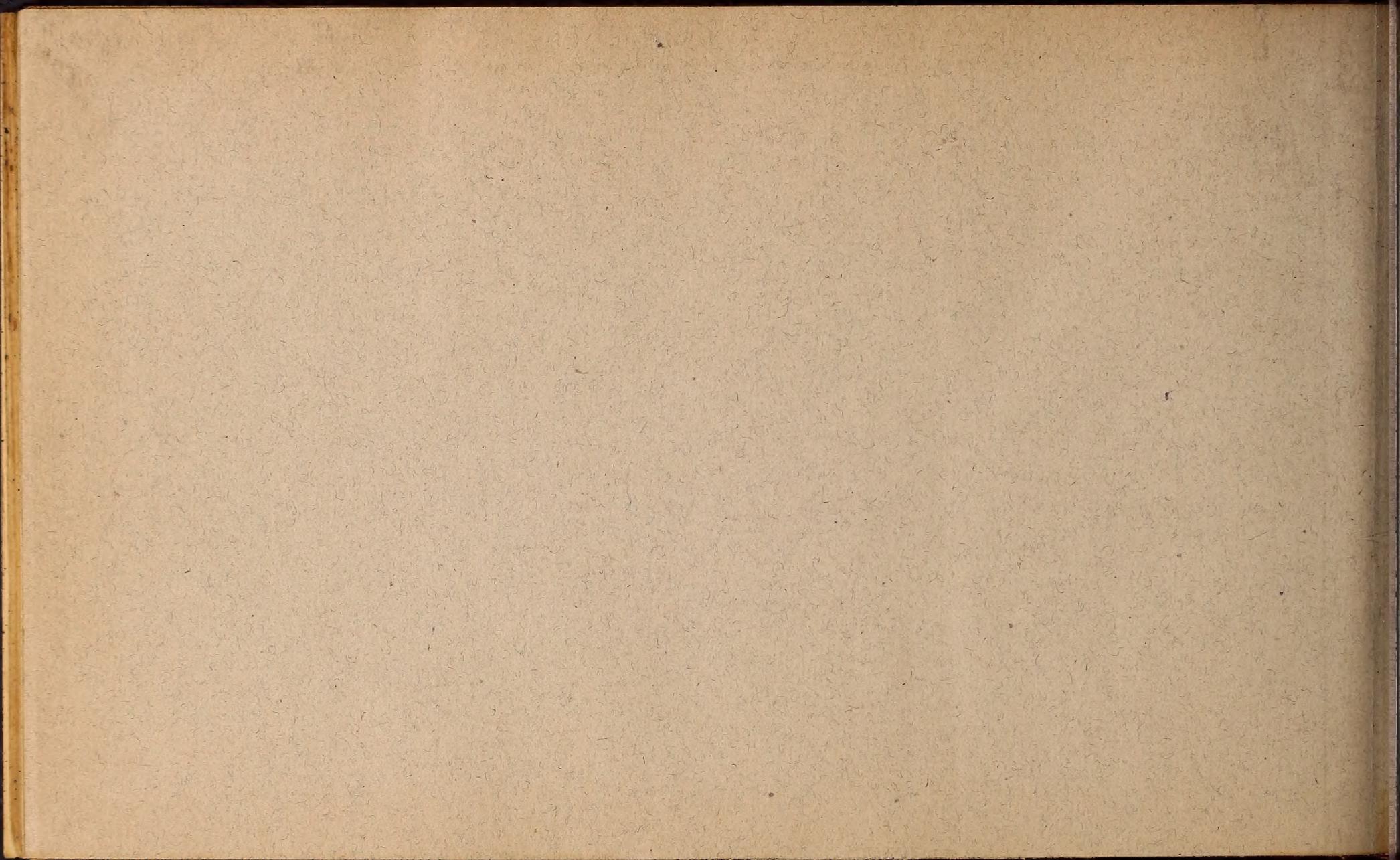
first Christian Mason.

Saint John was the Herald to Jesus the Lord,
 And thrice he announc'd, as his blest proclamation,
 That from Heav'n descends the ineffable Word,
 The source of all freedom and hope and salvation.
 Sure the Father of light then reflected his grace on
 His messenger Saint John, the first Christian Mason.

And O were our wishes of mighty avail,
 In regard to the age and the prospect before us !
 We would pray that religion and peace might prevail,
 And that thro' the whole world were repeated this chorus :
 Unite in expressions of joy and of praise on
 The festival day of the first Christian Mason.

W





AUG 14 1916

